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The Girl of the Golden West

A Sua Maestà
La Regina Alessandra
di Inghilterra

rispettoso omaggio
di Giacomo Puccini

The Girl of the Golden West

(La Fanciulla del West)

An Opera in Three Acts

(From the Drama by David Belasco)

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GUELFO CIVININI and CARLO ZANGARINI

English Version by R. H. ELKIN

MUSIC BY

GIACOMO PUCCINI

COMPLETE OPERA ARRANGED BY

CARLO CARIGNANI

RICORDI

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1503
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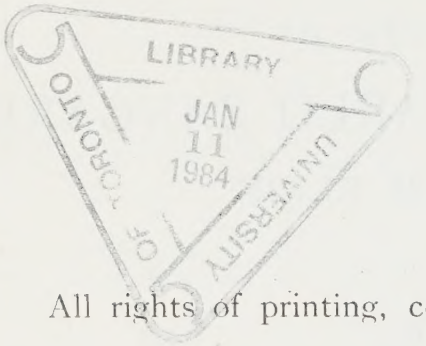
1911



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CHARACTERS

MINNIE		Soprano
JACK RANCE	*Sheriff*	Baritone
DICK JOHNSON (RAMERREZ)		Tenor
NICK	*Bar tender at the "Polka"*	Tenor
ASHBY	*Agent of the Wells Fargo Transport Co.*	Bass
SONORA (*Miners*)		Baritone
TRIN (*Miners*)		Tenor
SID (*Miners*)		Baritone
HANDSOME (*Miners*)		Baritone
HARRY (*Miners*)		Tenor
JOE (*Miners*)		Tenor
HAPPY (*Miners*)		Baritone
LARKENS (*Miners*)		Bass
BILLY JACKRABBIT	*An Indian redskin*	Bass
WOWKLE	*Billy's squaw*	Mezzo-Soprano
JAKE WALLACE	*A travelling camp-minstrel*	Baritone
JOSÉ CASTRO	*A greaser, from Ramerrez's gang*	Bass
A POSTILION		Tenor
MEN OF THE CAMP		

At the foot of the Cloudy Mountains in California.

A Mining Camp in the days of the gold fever.

1849-1850.

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PRELIMINARY NOTE

THE action takes place in that period of Californian history which follows immediately upon the discovery made by the miner Marshall of the first nugget of gold, at Coloma, in January, 1848. An unbridled greed, an upheaval of all social order, a restless anarchy followed upon the news of this discovery. The United States, which in the same year, 1848, had annexed California, were engaged in internal wars; and as yet undisturbed by the abnormal state of things, they were practically outside everything that occurred in the period of our work; the presence of their sheriff indicates a mere show of supremacy and political control. An early history of California, quoted by Belasco, says of this period: "In those strange days, people coming from God knows where, joined forces in that far Western land, and, according to the rude custom of the camp, their very names were soon lost and unrecorded, and here they struggled, laughed, gambled, cursed, killed, loved, and worked out their strange destinies in a manner incredible to us of to-day. Of one thing only we are sure—they lived!" And here we have the atmosphere in which is evolved the drama of the three leading characters. The camp of the goldseekers in the valley, and the Sierra mountains; the inhabitants of the spot coming down from the mountains, joining the goldseekers who come from every part of America, making common cause with them, sharing the same passions; round this mixed and lawless folk a conglomeration of thieving and murderous gangs has sprung up as a natural outcome of this same lust of gold, and infests the highways, robbing the foreign goldseekers as well as those from the mountains; from the strenuous conflict between these two parties arises the application of a primitive justice of cruelty and rapacity.

The Girl of the Golden West—a drama of love, and of moral redemption against a dark and vast background of primitive characters and untrammelled nature—is an episode in this original period of American history.

ACT I.

The Interior of the "Polka."

A large room roughly built in the shape of a triangle, of which two sides form the walls, with the right-hand wall further extended. The angle at the back is cut off by a large aperture forming the door—a folding door—which is barred from the inside. From a side-wall a small staircase leads to an upper landing projecting over the room like a balcony, from which hang deerskins and rough, bright-coloured hangings. Underneath the balcony a short passage leads into the "Dancing hall," as indicated by a placard in red letters. The passage is guarded by a stuffed bear. Near the door, at the back, is the bar, with glasses, bottles, &c. Behind it, on one side, is a cupboard without doors, full of kitchen utensils, and on the other side a small barrel in which the miners keep their gold-dust. Behind the bar, in the middle, is a rectangular window, with diamond-shaped panes; above it, over the window, is written in big letters: "A real home for the boys." On the same wall is a Reward Notice of 5,000 dollars: the figures, the name "Ramerrez" and the firm "Wells Fargo" are clearly legible from the front. From the ceiling a variety of characteristic dried fruits, &c., are hanging. On one side is a sheet-iron screen to protect a person from pistol shots; on the other a big chimney-piece. Towards the footlights is the faro-table, with the paraphernalia of the game—another table further back—and still another near the bar.

THE GIRL OF THE GOLDEN WEST

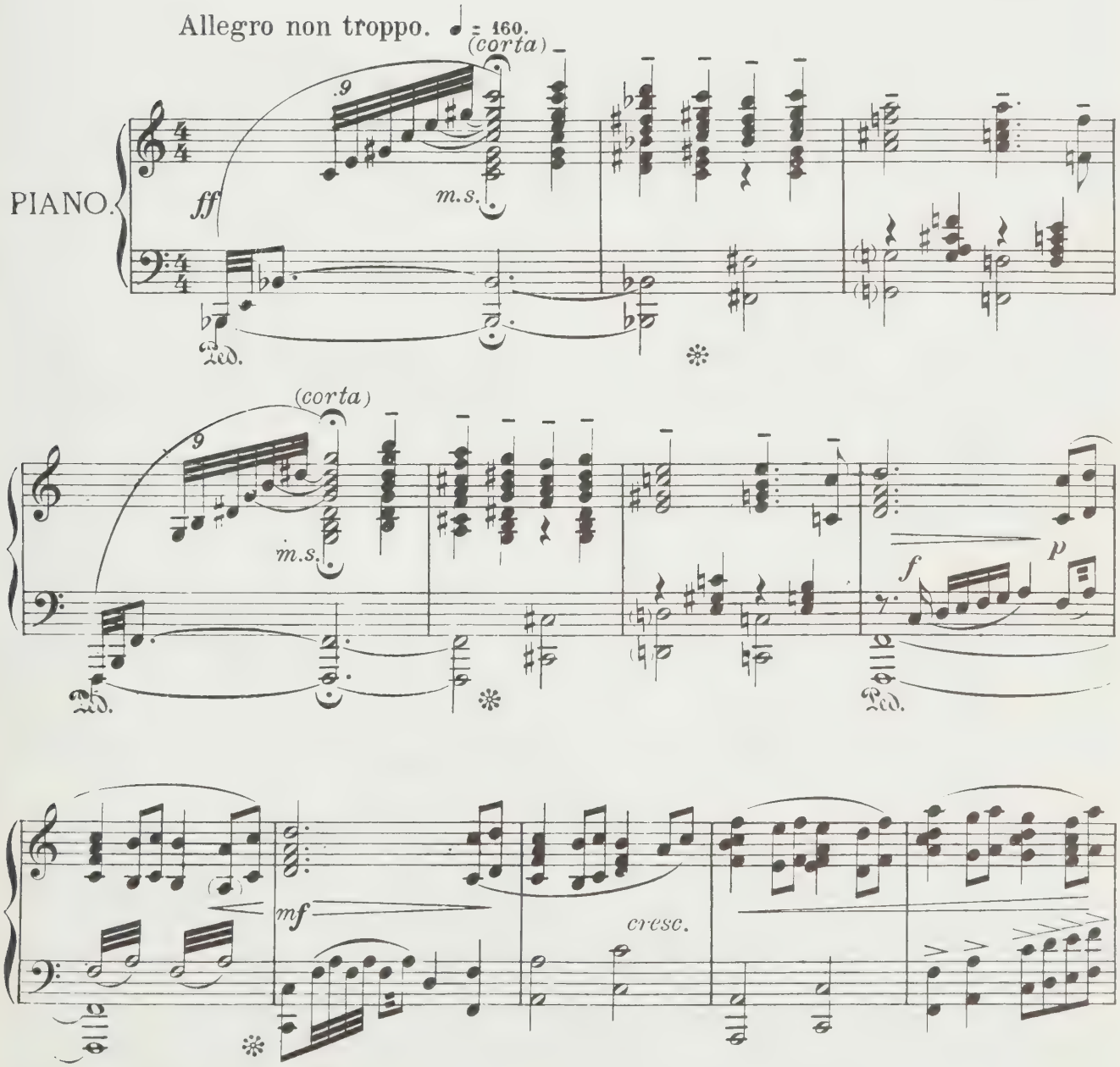
(LA FANCIULLA DEL WEST)

from the Drama by David Belasco

Music by

G. PUCCINI

Act I.



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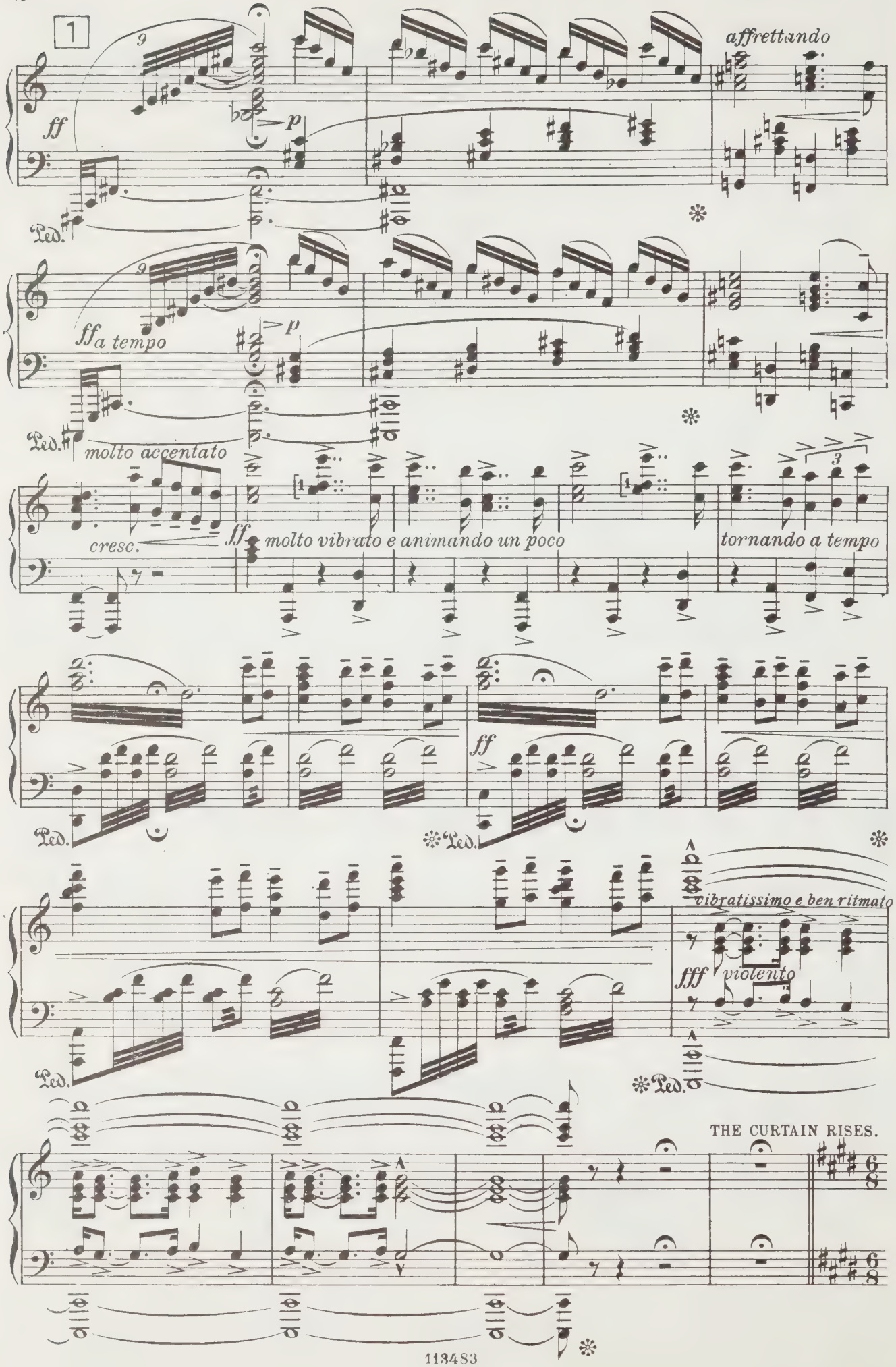

1
ff
p
affrettando
Ped.
ff a tempo
p
molto accentato
cresc.
ff
molto vibrato e animando un poco
tornando a tempo
ff
vibratissimo e ben ritmato
fff violento
THE CURTAIN RISES.

(The big door in the background is barred; the window commands a view of the valley with its wild vegetation of elders, oaks and dwarf pines, all bathed in sunset-glow. In the distance the snow-mountains are tinted with gold and violet. The very strong light outside, which is fading fast, makes the interior of the "Polka" seem all the darker. The outline of things can scarcely be distinguished in the gloom. On the left, close up to the footlights, near the chimney-piece, the glimmer of Jack Rance's cigar is seen. Near the staircase on the right, Larkens is sitting on a cask, his head buried in his hands. Suddenly he rises, takes a letter from his pocket, looks at it sadly, goes to the counter, takes a stamp, fixes it on to the letter, which he puts into the mail-box, and sits down on the cask again. Outside, in the distance, shouts and mournful strains of song are heard.)

Chorus behind the Scenes.

Tenors. Moderato. ♩.=60.

(far off) (one voice shouting) Hel - lo! *Hel - lo!*

(far off—a few) To the "Polka" *Al-la «Polka»*

Baritones. (far off) (some, shouting) Hel-lo! *Hel-lo!*

(far off—others) To the "Palmeto" *Al-le «Palme»*

2 Moderato. ♩.=60.

f *p* *pp* Ped. ✻

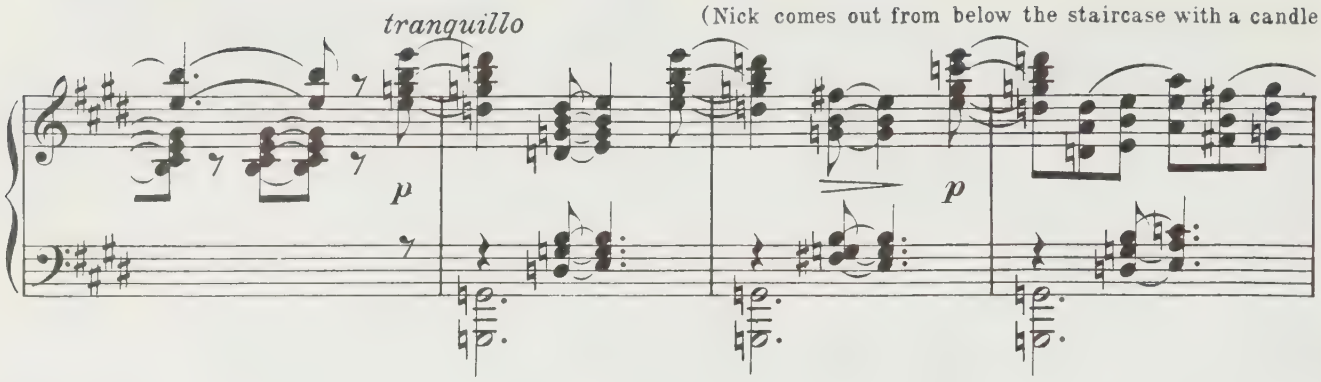
a Baritone. (behind the scenes- a distant voice) "In the home-stead, far a- *«Là lon-ta-no, là lon-*

(farther away) Hel-lo! *Hel-lo!*

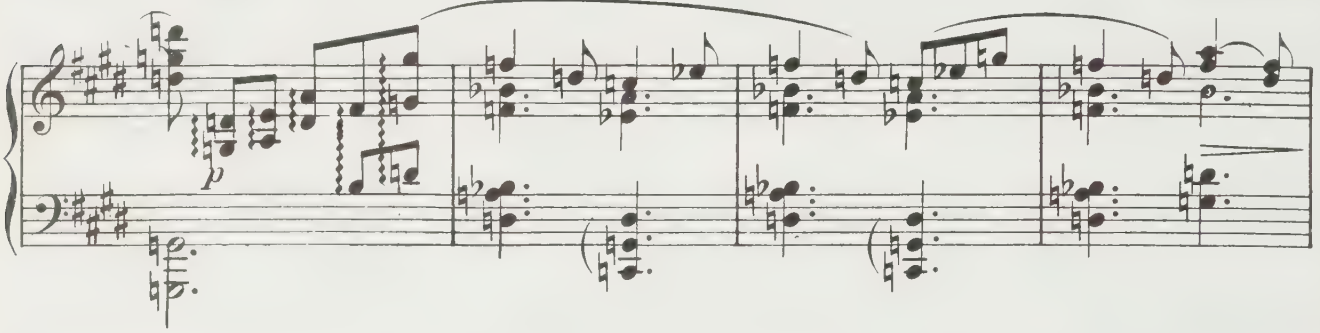
(far off) Hel - lo! *Hel - lo!*

m.d.

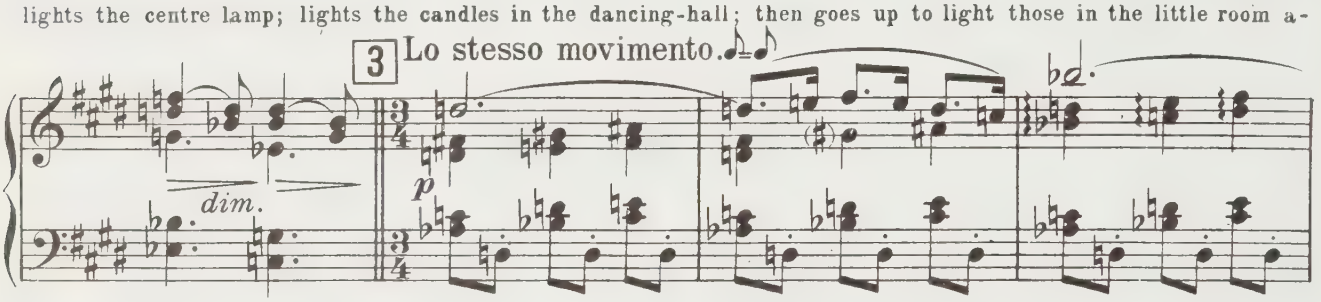
a Baritone. - way, How she'll weep for me! *- tan, Quan-to pian-ge-rà!*



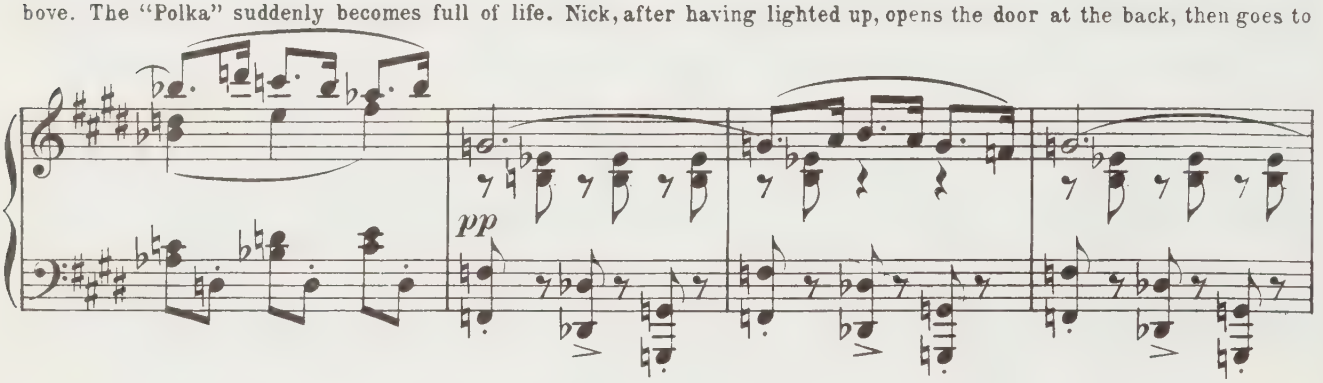
which he has lighted at the oil lamp. He lights the candles distributed here and there; mounts on a stool and



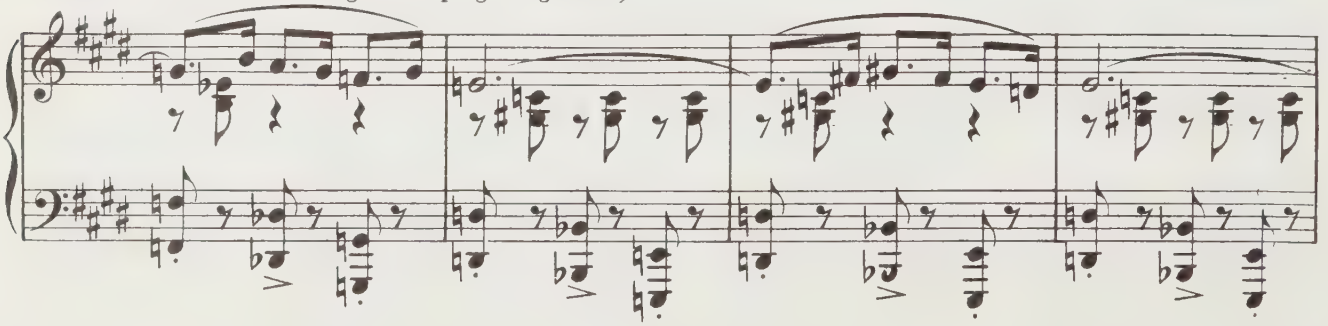
lights the centre lamp; lights the candles in the dancing-hall; then goes up to light those in the little room a-

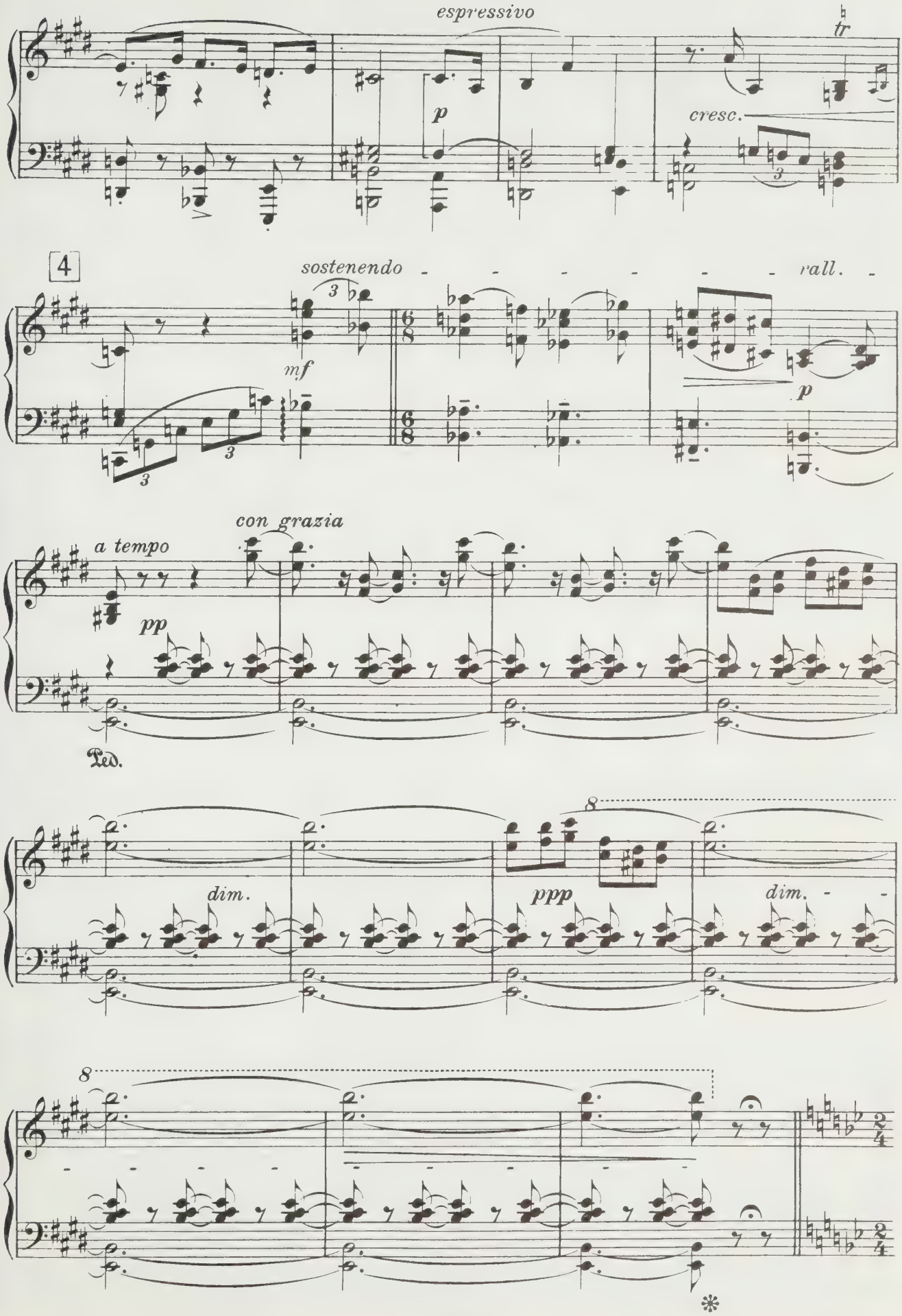


bove. The "Polka" suddenly becomes full of life. Nick, after having lighted up, opens the door at the back, then goes to



the counter and starts washing and wiping the glasses)




espressivo
tr
p
cresc.
4
sostenendo
rall.
mf
p
a tempo
con grazia
pp
Ped.
dim.
ppp
dim.

(Joe, Harry and Handsome enter merrily with three or four others)

5 Allegro vivo con energia. ♩ = 144.

ff

Harry.

(shouting)

Hel - lo!
Hel - lo!

Joe.

(shouting)

Hel - lo, Nick! Hel-lo!
Hel - lo, Nick! Hel-lo!

Handsome.

(shouting)

Hel - lo, Nick! Hel-lo!
Hel - lo, Nick! Hel-lo!

CHORUS.

(Three Tenors.) (entering)

Hel - lo!
Hel - lo!

(Three Basses.) (entering)

Hel - lo!
Hel - lo!

diminuendo

Nick. (from the counter)

Hel - lo boys, how goes it?
Buo - na se - ra, ra - gaz - zi!

Nick

Joe

Hel - lo!
Hel - lo!

(singing and dancing across the stage)

"Doo - da,
«*Doo - da,*

Handsome.

"Doo - da,
«*Doo - da,*

Happy.

Hel - lo!
Hel - lo!

Sid.

Hel - lo!
Hel - lo!

6

mf

sensibile

p

Nick.

Harry.

Joe.

doo - da, doo - da, day,— doo - da, doo - da, day."
doo - da, doo - da, day,— doo - da, doo - da, day...»

Handsome.

doo - da, doo - da, day,— doo - da, doo - da, day."
doo - da, doo - da, day,— doo - da, doo - da, day...»

Happy.

Sid.

Nick. Appena meno ♩ = 132.

f cedendo a tempo

Al-right, al-right! She's jol - - ly.
Son qua, son qua: Sta be - - ne.

Harry. (sitting down at the faro-table)

f

Nick, the ci-gars!
Si - ga - ri, Nick!

Joe. (banging the table with his hand)

f And whi-sky!
E whi-sky!

Handsome.

f

Min-nie?
Min-nie?

7 Appena meno ♩ = 132.

p cresc. cedendo a tempo

Harry.

I for
Io ci

(who has sat down at the faro-table, to the others round him)

Sid.

f cedendo a tempo

You fel-lows, a game of fa-ro! Who will play?
Ra - gaz - zi, un fa - ra - o - ne! Chi ci sta?

cedendo a tempo

Harry.

Joe. one.
sto.

And I.
Anch'io.

Handsome.

f

All right! Say,
«All right!» Chi

Happy.

I'll take a hand.
Anch'io ci sto.

p

Handsome.

boys, who's go-ing to be bank-er?
è... chi è che tie-ne il ban-co?

Happy.

(pointing to Sid)

Sid.
Sid.

ff

pesante

Joe.

(shouted - clapping Sid on the shoulder heavily)

Hel-lo!
Hol-la!

Handsome. (spoken aloud)

Rot-ten busi-ness.
Brut-to af - fa - re.

Sid.

(throwing the cards contemptuously on the table)

f

Well, shuf-fle if you want to.
Chi vuol mi-schia - re, mi - schi.

p

secca.

(Enter Sonora and Trin followed by eight or ten Miners (men of the camp) with saddles which they throw noisily on to the floor, some outside and some inside; some of them then go up to the rooms on the next floor, while others go to the dancing-hall or gather round the card table.)

CHORUS.

Robusto e sostenuto. ♩ = 100.

Trin, and some Miners. (shouted) Hel-lo! *Hel-lo!*

Sonora, and some Miners. (shouted) Hel-lo! *Hel-lo!*

8 Robusto e sostenuto. ♩ = 100.

ff

Sonora. *a tempo*

♩ = 144. *a tempo* Some sup-per Nick! Got a-ny
Da ce-na, Nick! Che co-sa

p *f* *p* *f*

Nick.

Not much.
C'è po-co.

Sonora.

left?
c'è?

sempre piano

Nick.

Oy-sters in vi-ne-gar— (half spoken) (clapping Larkens on the shoulder)
O-striche sot-t'a ce-to.....

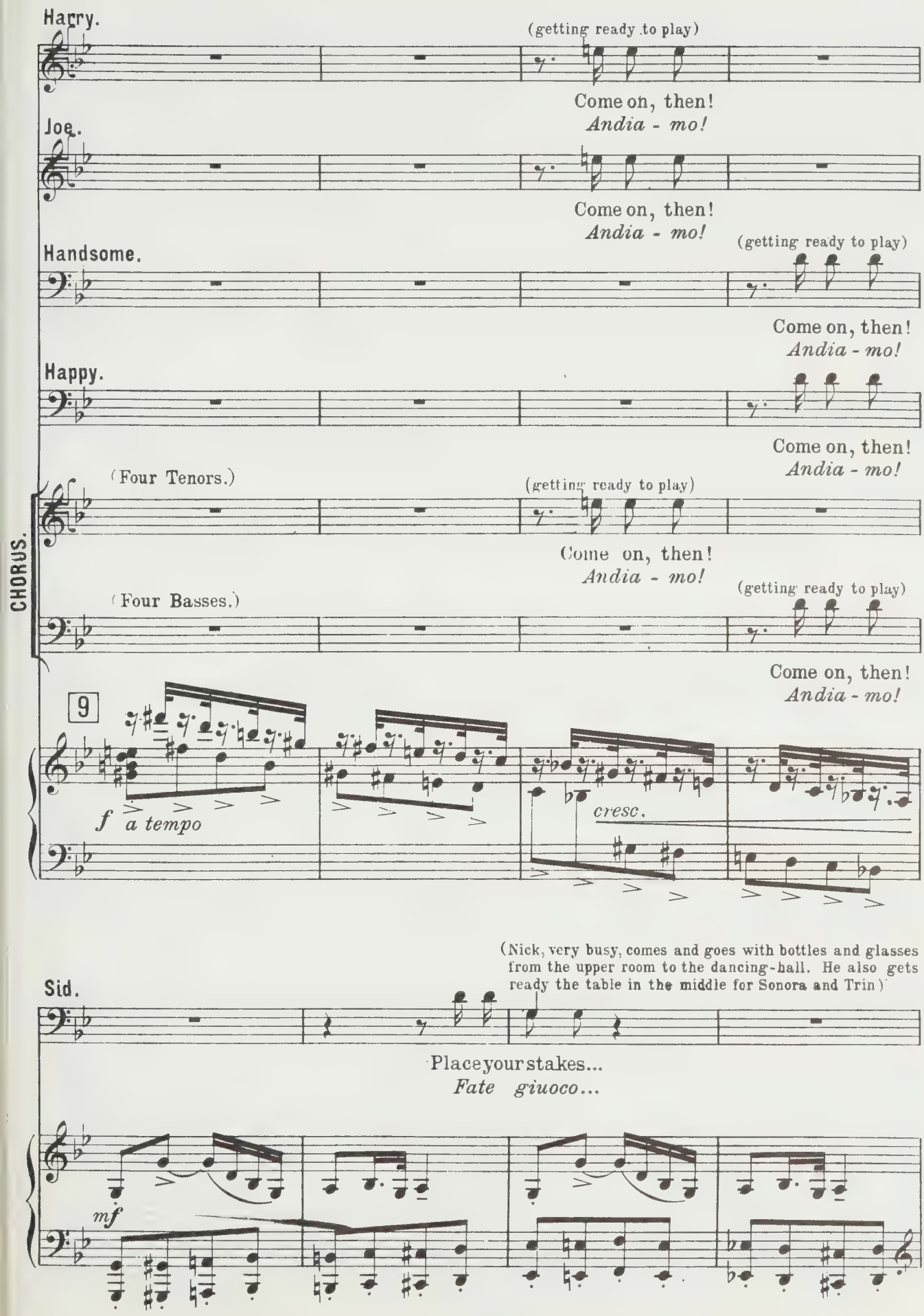
Sonora. *a piacere*

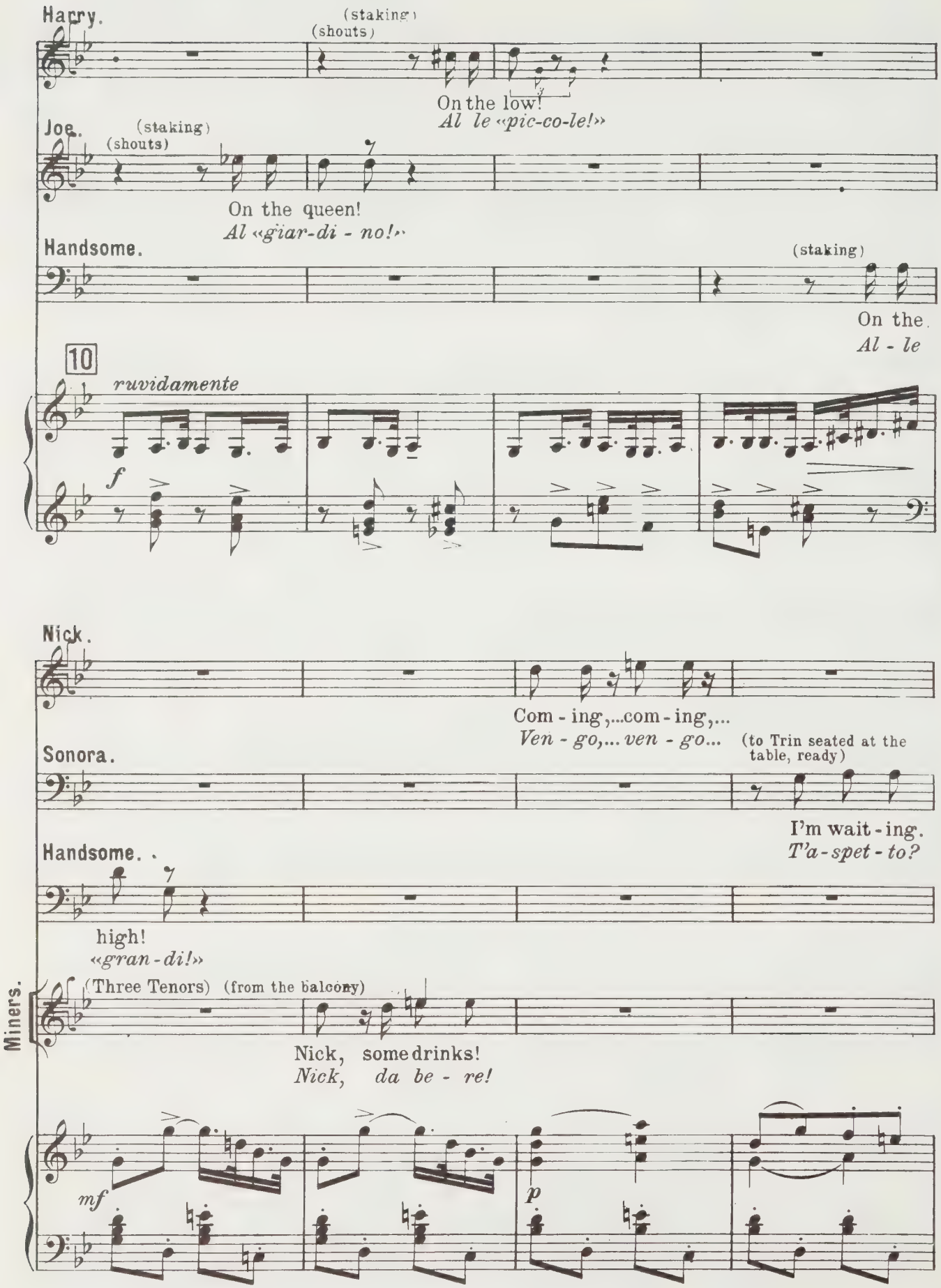
Hel-lo! Lar-kens!
Hel-lo! Lar-kens!

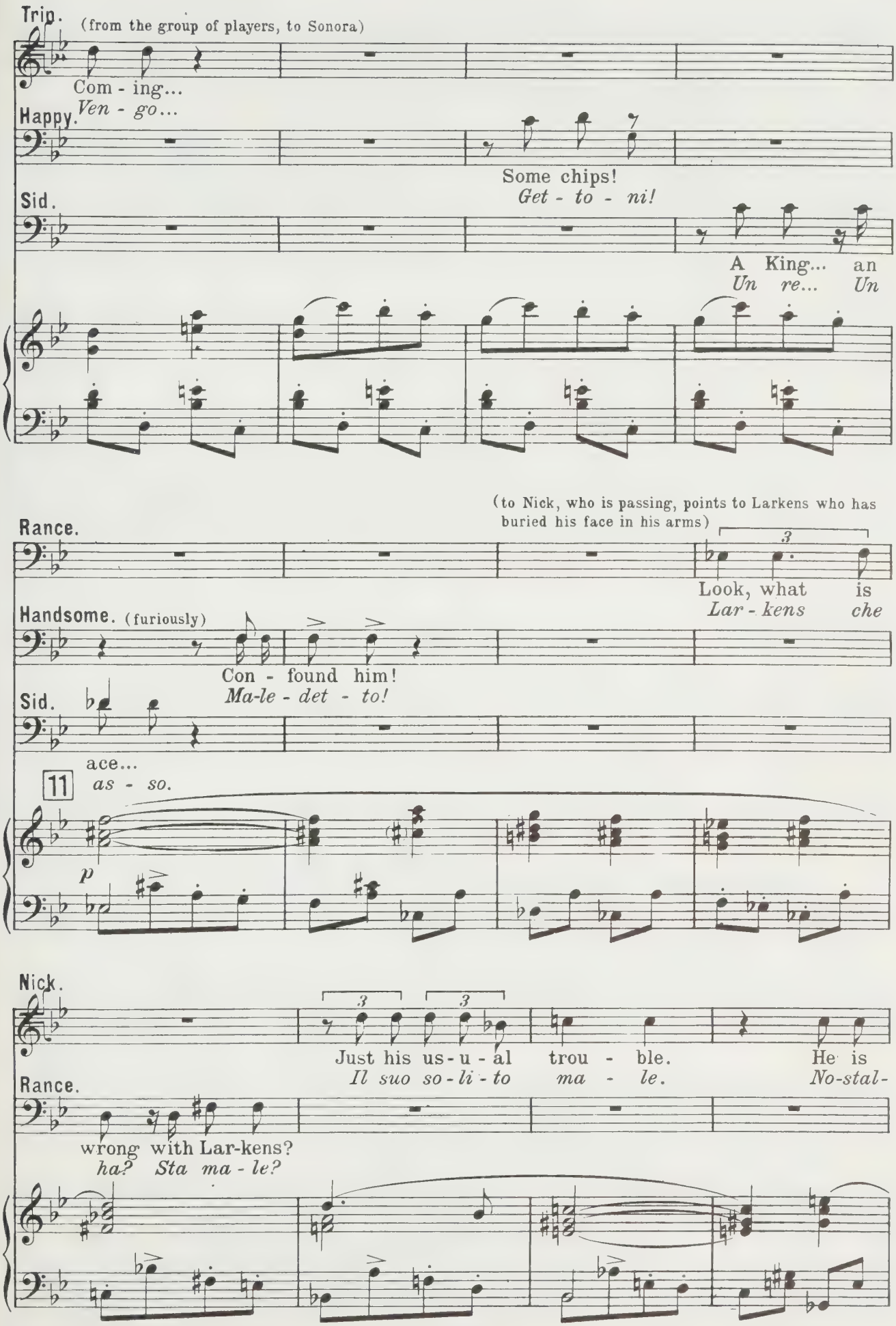
Larkens. (dejectedly, without raising his head from his hands) (half spoken)

Hel-lo!
Hel-lo!

cresc. *col canto*


Harry.
(getting ready to play)
Come on, then!
Andia - mo!
Joe.
Come on, then!
Andia - mo!
Handsome.
(getting ready to play)
Come on, then!
Andia - mo!
Happy.
Come on, then!
Andia - mo!
(Four Tenors.)
(getting ready to play)
Come on, then!
Andia - mo!
(Four Basses.)
(getting ready to play)
Come on, then!
Andia - mo!
CHORUS.
9
f a tempo
cresc.
(Nick, very busy, comes and goes with bottles and glasses from the upper room to the dancing-hall. He also gets ready the table in the middle for Sonora and Trin.)
Sid.
Place your stakes...
Fate giuoco...
mf


Harry.
(staking)
(shouts)
On the low!
Al le «pic-co-le!»
Joe.
(staking)
(shouts)
On the queen!
Al «giar-di - no!»
Handsome.
(staking)
On the
Al - le
10
ruvidamente
f
Nick.
Com - ing,...com - ing,...
Ven - go,... ven - go...
Sonora.
(to Trin seated at the table, ready)
I'm wait - ing.
T'a - spet - to?
Handsome.
high!
«gran - di!»
Miners.
(Three Tenors)
(from the balcony)
Nick, some drinks!
Nick, da be - re!
mf
p


Trip.
(from the group of players, to Sonora)
Com - ing...
Ven - go...
Happy.
Some chips!
Get - to - ni!
Sid.
A King... an
Un re... Un
(to Nick, who is passing, points to Larkens who has buried his face in his arms)
Rance.
Look, what is
Lar - kens che
Handsome. (furiously)
Con - found him!
Ma-le - det - to!
Sid.
ace...
as - so.
11
p
Nick.
Just his us - u - al trou - ble. He is
Il suo so - li - to ma - le. No-stal-
Rance.
wrong with Lar-kens?
ha? Sta ma - le?

Nick.

home - sick, sick for his na-tive coun - try! He's
- gi - a. Mal di ter-ra na - tì - a! Ri -

12

Nick.

think-ing of his dear old Corn - - - wall and his
- pen - sa la sua vec-chia Cor - no - va - - - glia e al - la

pp

Nick.

mo - ther who's wait - ing for him.....
ma - dre lon - ta - na che l'a - spet - ta...

Rance.

(re-lighting his cigar)

This God - for - sa - ken
Che ter - ra ma - le -

13

Nick.

(harshly)

He's got the yel - low
Ha la ma-la - ria

Rance.

coun - try! curst with the lust of gold!
- det - ta, ques - t'oc - ci - den - te d'o - ro!

Nick.

fe-ver. Once get the sight of gold and you are poi-soned.
gialla. L'oro av-ve-le-na il san-gue e chi lo guar-da.

allarg.

cresc. 14 *allarg.* *f*

Rance. (looking at his watch) (Nick goes into the dance hall)

But Min-nie, what has
E Min-nie, co-me

dim *p* *sentito*

Rance. (goes out by door at back)

kept her?

Happy. *tar - da!*

Ten.
Die - ci.

Sid. (to Happy, pointing to the score)

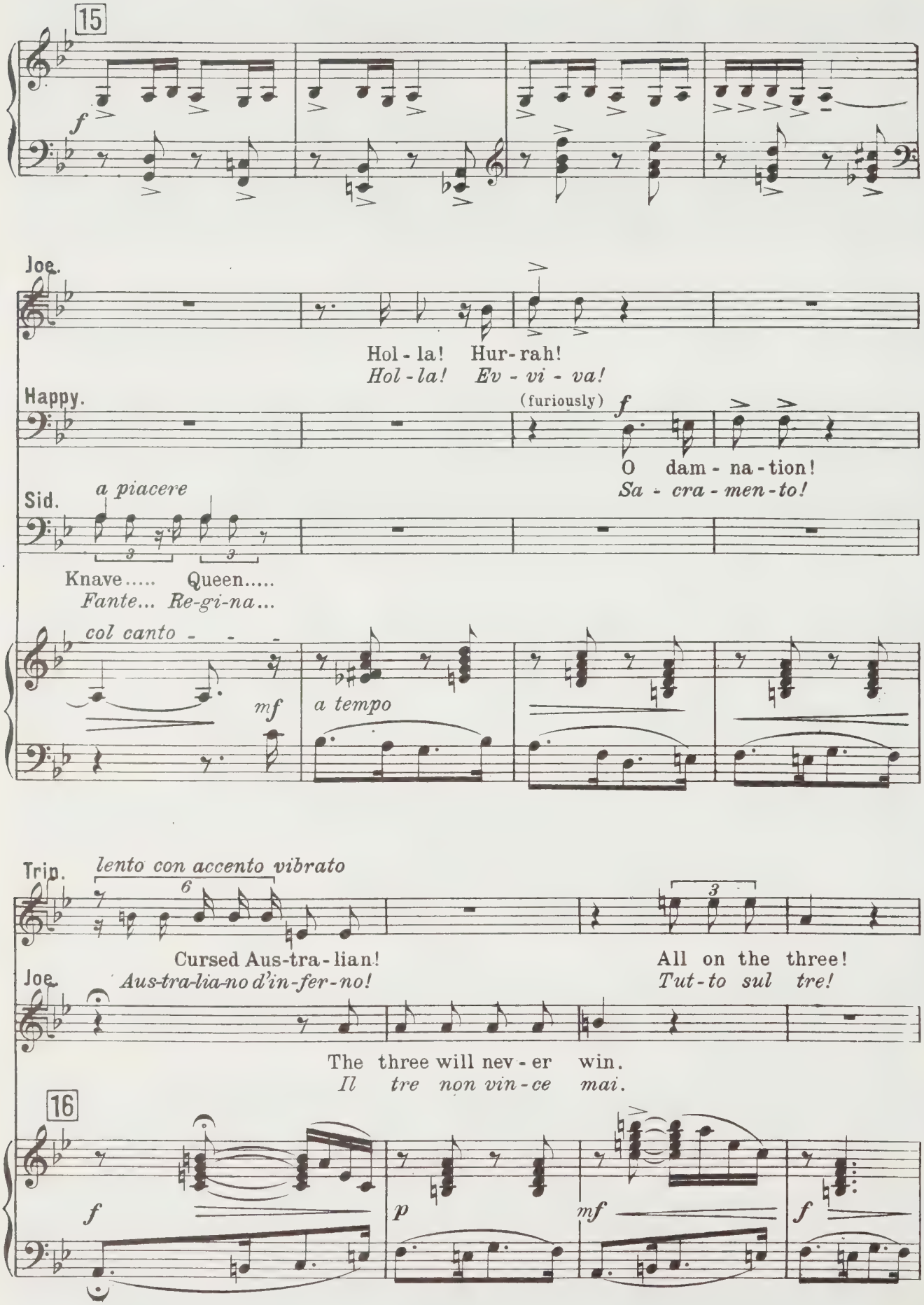
How much?
Quan-ti dol-la-ri?

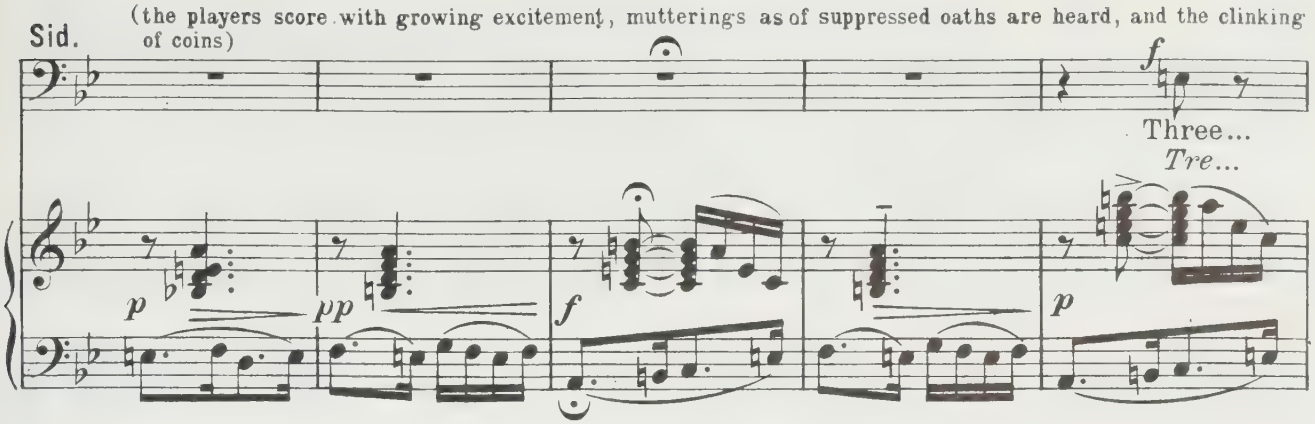
a tempo

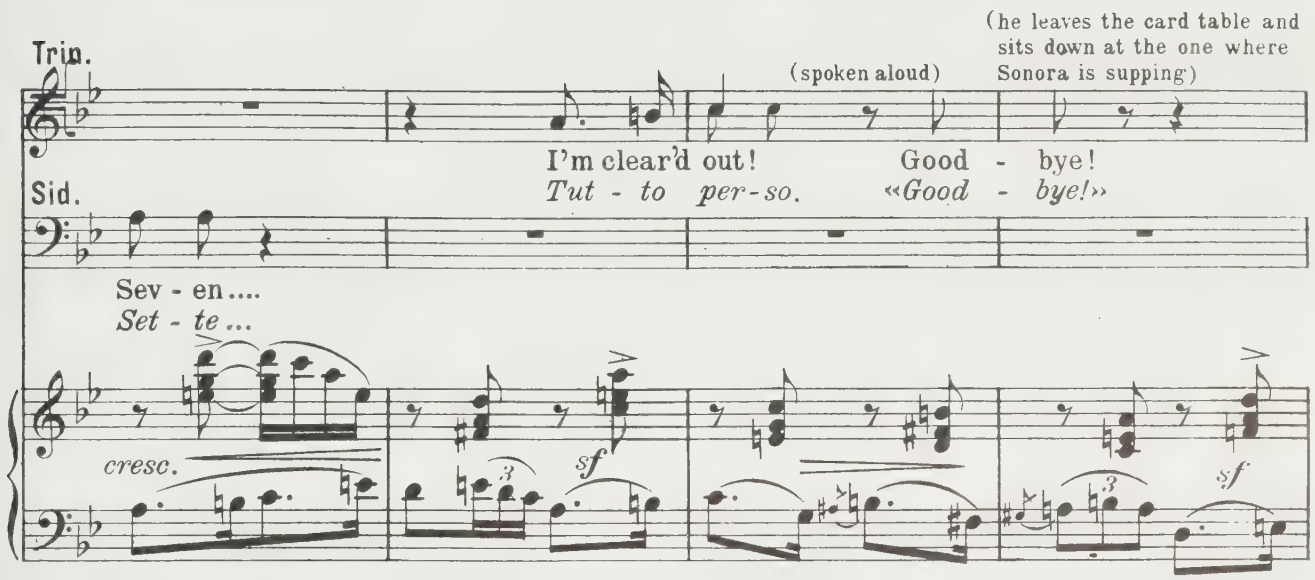
Sid. (giving him the rest)

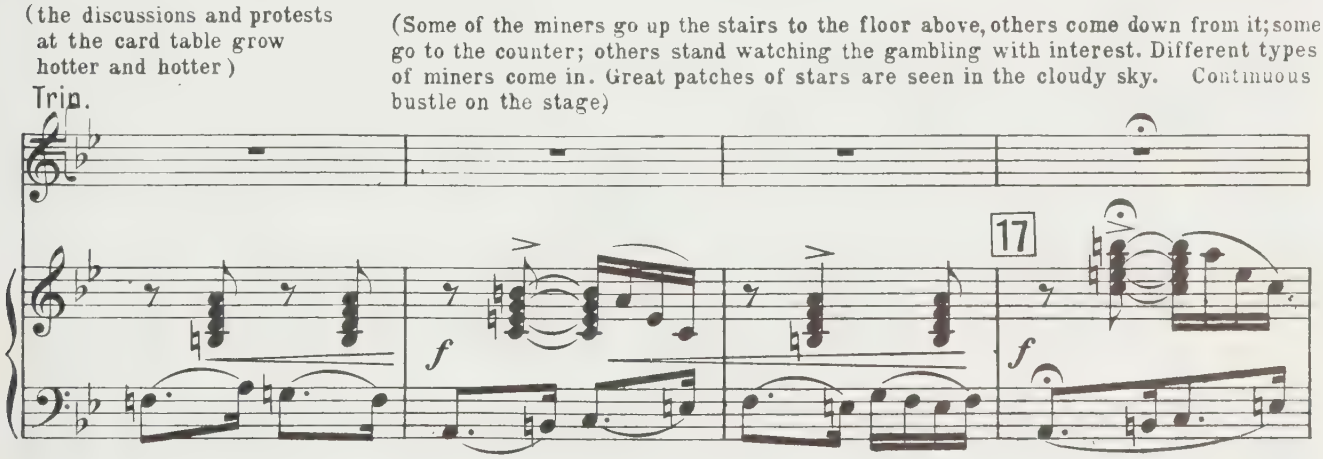
And nine-ty, makes a hun-dred.
E no-van-ta, fan cen-to.

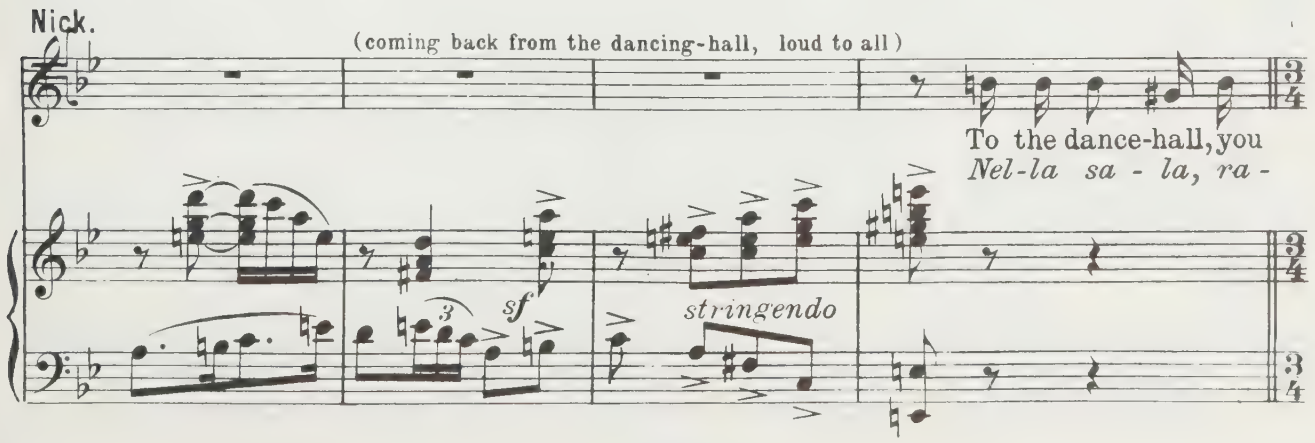
cresc. *mf*


15
f
Joe.
Hol - la! Hur - rah!
Hol - la! Ev - vi - va!
Happy.
(furiously) f
O dam - na - tion!
Sa - cra - men - to!
Sid.
a piacere
Knave..... Queen.....
Fante... Re-gi-na...
col canto - - -
mf
a tempo
Trip.
lento con accento vibrato
Cursed Aus-tra-lian!
Aus-tra-lia-no d'in-fer-no!
All on the three!
Tut-to sul tre!
Joe.
The three will nev - er win.
Il tre non vin - ce mai.
16
f
p
mf
f


Sid.
(the players score with growing excitement, mutterings as of suppressed oaths are heard, and the clinking of coins)
Three...
Tre...
p
pp
f
p


Trin.
(he leaves the card table and sits down at the one where Sonora is supping)
(spoken aloud)
I'm clear'd out! Good - bye!
Tut - to per-so. «Good - bye!»
Sid.
Sev - en....
Set - te...
cresc.
sf
sf


(the discussions and protests at the card table grow hotter and hotter)
(Some of the miners go up the stairs to the floor above, others come down from it; some go to the counter; others stand watching the gambling with interest. Different types of miners come in. Great patches of stars are seen in the cloudy sky. Continuous bustle on the stage)
Trin.
17
f
f


Nick.
(coming back from the dancing-hall, loud to all)
To the dance-hall, you
Nel-la sa - la, ra -
sf
stringendo

Nick.

Allegro Moderato ma gaio. ♩=88. (some of the men go gaily off to the dancing-hall)

fel-lows, if you want to dance!
-gazzi, vi si vuol bal - lar!

Allegro Moderato ma gaio. ♩=88.

f

Sonora.

Want to dance? The id-iots! Not with men for my
A bal-la-re? Son paz-zi! Io non bal - lo con

dim. *p* *f*

Trin.

No thank you!
È giu - sto.

Sonora. (to Trin.)

part-ners! No thank you!
uo-mi-ni! Ti pa - re?

(rising, goes to Nick who is coming from the counter with the cigar-box.)

18

p

Nick.

(slyly, humouring him.)

Ra-ther!
Cer - to:

Sonora. (to Nick, in a low voice)

Have you a-ny news from Min-nie for me?
Min - nie in-fi-ne s'è de - ci - sa per me?

mf *p*

Nick.

I can tell you that you're the one she's cho - sen!
ho ca-pi - to che sie - te il pre-fe - ri - to!

(jumping for joy, loud to his mates)

Sonora.

Ci-gars all round!
Si - ga-ri a tut - ti!

mf *dim.*

(except Nick, Trin, Sonora)

(shouting)

ALL.

Hurrah! Hurrah!
Hurrà! Hurrà!

CHORUS.

Tenors.

Hurrah! Hurrah!
Hurrà! Hurrà!

Basses.

Hurrah! Hurrah!
Hurrà! Hurrà!

19

f *dim.*

Nick.

(slyly to him also)

Well!
Mah!

Trin.

(stopping Nick, aside, sotto voce)

Nick, what of Min - nie?
Nick, che t'ha det - to?

p

Nick.

Why, I can tell you, You're the one she's cho-sen!

Trin. *Se ho ben ca-pi-to, voi sie-te il pre-fe-ri-to!*

(jumping for joy)

Whi-sky all round!

Whi-sky per tut-ti!

f

Nick.

(hands round bottles and glasses)

ALL. (except Nick and Trin)

Hurrah! Hurrah!

Hurrà! Hurrà!

CHORUS. Tenors.

Hurrah! Hurrah!

Hurrà! Hurrà!

Basses.

Hurrah! Hurrah!

Hurrà! Hurrà!

f

dim.

rall.

Andante tranquillo. ♩ = 46.

Jake Wallace.

(behind the scenes, in the distance)

I am
Che fa -

20 Andante tranquillo. ♩ = 46.

pp

Ped.

J. Wallace.

think - ing of my folk in the home - stead, in the
-ran - no i vec - chi miei là lon - ta - no, là lon-

Ped. ✻ Ped. ✻

J. Wallace.

home - stead, way back yon - der Are they
-ta - no? che fa - ran - no? Tri - sti e

Ped. ✻ Ped. ✻

J. Wallace.

(coming nearer)

poco rit. -

sit - ting lone and sad, are they weep - ing, do they
so - li i vec - chi miei pian - ge - ran - no, pen - se-

poco rit. -

Ped. ✻ Ped. ✻

Nick. (goes outside to light a lantern fixed onto a stake outside the Polka.)

(from the entrance door)

J. Wallace.

espressivo

Here, *Ra-*

won - der if I'll come a - gain?
-ran - no che non tor - ni più!

Ped. * Ped.

Nick.

boys, here he is! Jake Wal - lace, the camp
-gaz - zi, v'an - nun - zio Jake Wal - la - ce, il can - ta - sto - rie del

(But the homesick song has already caught these grasping rough souls; heads are raised, ears strained; the game languishes. The men from the upper floor come down to listen; in the silence the tinkling of the counters dies away very gradually. Jake Wallace, the minstrel, appears in the doorway, singing and accompanying himself on the banjo)

Nick.

21

min - strel!
cam - po!

pp

(He stops short, amazed at the silence which greets him. All the miners, their faces turned towards him, sign to him to continue.)

J. Wallace. (coming on)

corta (continuing)

"My old mo - ther how she'll fret for her
"La mia mamma che fa - rà s'io non

corta

corta

Ped. * Ped. *

J. Wallace.

son - ny, for her son - ny! How she'll
tor - no, s'io non tor - no? Quanto

Ped. * Ped. *

J. Wallace.

Trin. weep for him!"
pian - gerà!"

pp

Harry. How she'll weep for him!
Quan-to pian - ge - rà!

pp

Joe. How she'll weep for him!
Quan-to pian - ge - rà!

pp

Sonora. How she'll weep for him!
Quan-to pian - ge - rà!

pp

Handsome. How she'll weep for him!
Quan-to pian - ge - rà!

pp

Happy. How she'll weep for him!
Quan-to pian - ge - rà!

pp

CHORUS.

(Some Tenors.) How she'll weep for him!
Quan-to pian - ge - rà!

pp

(Some Baritones or Basses.) How she'll weep for him!
Quan-to pian - ge - rà!

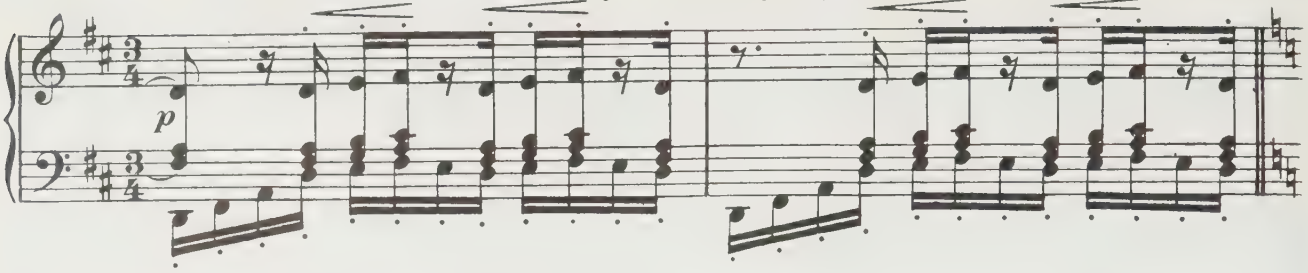
pp

espressivo

pp

Ped. *

(Some of the miners collect in the doorway of the dancing hall, attracted by the fascination of the homesick



song, they stay to listen, and then join in with the chorus.)

J. Wallace.

♩ = 44

p dolce

weav-ing lin - en for the
li-noe duo - lo pel len -

Trin.

(from the other tables)

p dolce

weav-ing lin - en
li-noe duo - lo

Harry.

p dolce

weav-ing lin - en
li-noe duo - lo

Joe.

p dolce

weav-ing lin - en
li-noe duo - lo

Sonora.

p dolce

I can see her at her loom, for the
Al te - la - io tes - se - rà pel len -

Handsome.

p dolce

I can see her at her loom, for the
Al te - la - io tes - se - rà pel len -

Happy.

p dolce

I can see her at her loom, for the
Al te - la - io tes - se - rà pel len -

CHORUS.

Tenors.

p dolce

weav-ing lin - en
li-noe duo - lo

Bars.

p dolce

22 I can see her at her loom, for the
Al te - la - io tes - se - rà pel len -

♩ = 44

pp

Ped.

N. B. All this passage must be sung with profound sentiment, and *never* with full voice.

J. Wallace.

wind-ing sheet to__ cov - er her...."

Trin. *-zuo-lo che la__ co-pri - rà...."*

weav-ing

Harry. *li-no e*

weav-ing

Joe. *li-no e*

weav-ing

Sonora. *li-no e*

wind-ing sheet to__ cov - er her...."

-zuo-lo che la__ co-pri - rà...."

Handsome.

wind-ing sheet to__ cov - er her...."

-zuo-lo che la__ co-pri - rà...."

Happy.

wind-ing sheet to__ cov - er her...."

-zuo-lo che la__ co-pri - rà...."

(4 Tenors.) (from the balcony)

p dolce

"I can see her at her loom,

"Al te-la-io tes-se-rà

wind-ing sheet to__ cov - er her...."

-zuo-lo che la__ co-pri - rà...."

✻ Ped.

J. Wallace.

How are my old folk out
I vec - chi miei che fa -

Trin.

lin - en
duo - lo

I am think-ing of my
Che fa-ranno i vec-chi

Harry.

lin - en
duo - lo

I am think-ing of my
Che fa-ranno i vec-chi

Joe.

lin - en
duo - lo

I am think-ing of my
Che fa-ranno i vec-chi

Sonora.

I am think-ing of my
Che fa-ranno i vec-chi

Handsome.

I am think-ing of my
Che fa-ranno i vec-chi

Happy.

I am think-ing of my
Che fa-ranno i vec-chi

for the wind-ing sheet to_cov - er her..."
pel len - zuo-lo che la_co - pri - rà..."

Tenors.

How are my old folk out
Che fa-ranno i vec-chi

Some Baritones.

p

How are my old folk out
I vec - chi miei che fa -

Basses.

My folk out
I vec - chi

J. Wallace.

yon - der? do they won-der if I'll come a - gain, do they

Trin. -ran - no? pen-se - ran-no che non tor-ni più, pen - se -

folk, do they won-der if I'll come a - gain, come a -

Harry. miei? pen-se - ran-no che non tor-ni più, ma - i

folk, do they won-der if I'll come a - gain, come a -

Joe. miei? pen-se - ran-no che non tor-ni più, ma - i

folk, do they won-der if I'll come a - gain, come a -

miei? pen-se - ran-no che non tor-ni più, ma - i

Sonora.

folk, If I don't come back, how they'll be weep - ing...

miei? s'io non tor-no, quan-to pian-ge - ran - no...

Handsome.

folk, If I don't come back, how they'll be weep - ing...

miei? s'io non tor-no, quan-to pian-ge - ran - no...

Happy.

folk, If I don't come back, how they'll be weep - ing...

miei? s'io non tor-no, quan-to pian-ge - ran - no...

do they won-der if I'll come a -

pen-se-ran-no che non tor - - ni

yon - der? do they won-der if I'll come a -

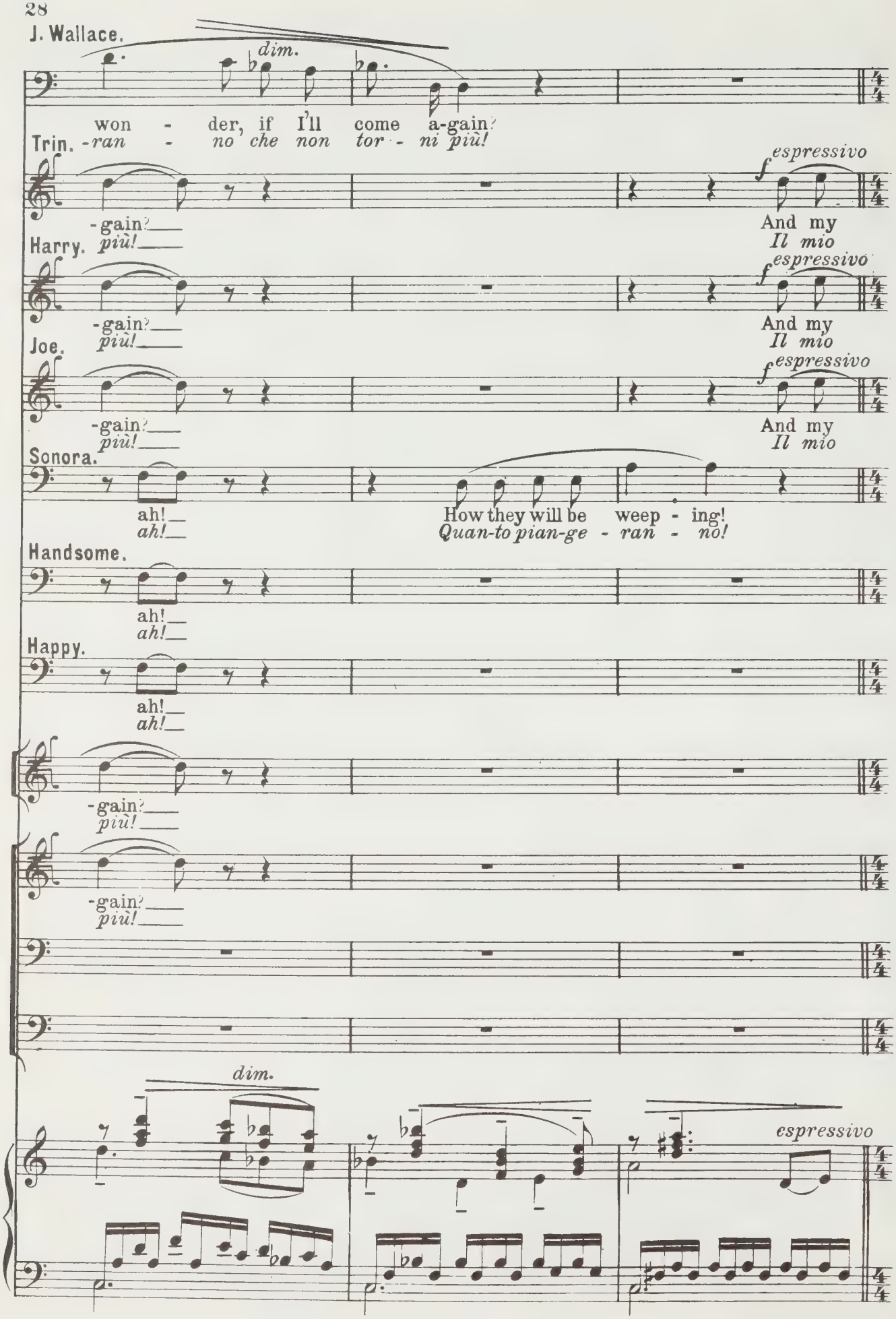
mie - i? pen-se-ran-no che non tor - - ni

yon - der? do they won-der if I'll come a - gain?

-ran - no? pen-se - ran-no che non tor-ni più!

yon - der? do they won-der if I'll come a - gain?

mie - i, pen-se - ran-no che non tor-ni più!


J. Wallace.
dim.
won - der, if I'll come a-gain?
Trin.
-ran - no che non tor - ni più!
espressivo
-gain?
più!
And my
Il mio
Harry.
-gain?
più!
And my
Il mio
Joe.
-gain?
più!
And my
Il mio
Sonora.
ah!
ah!
How they will be weep - ing!
Quan-to pian-ge - ran - no!
Handsome.
ah!
ah!
Happy.
ah!
ah!
-gain?
più!
-gain?
più!
dim.
espressivo

(✱ fists on table)

J. Wallace.

And my dog Tray,— will he
Il mio ca - ne *mi rav-*

Trin. (sadly, beating the table with their fists)

dear old faithful dog, will he know me? will he
ca-ne dopo tan-to, il mio ca - ne *mi rav-*

Harry.

dear old faithful dog, will he know me? will he
ca-ne dopo tan-to, il mio ca - ne *mi rav-*

Joe.

dear old faithful dog, will he know me? will he
ca-ne dopo tan-to, il mio ca - ne *mi rav-*

Sonora.

(fists on table)

will he
mi rav-

Handsome.

will he
mi rav-

Happy.

will he
mi rav-

(4 Soloists) (from the balcony)

p

And my dog Tray, (All) will he
Il mio ca - ne *mi rav-*

pp

And my dog Tray, will he
Il mio ca - ne *mi rav-*

will he
mi rav-

will he
mi rav-

23

espressivo

mf

Ped. ✱ Ped. ✱ Ped. ✱

J. Wallace.

know me still?
Trin. -vi-se-rà?

know me still?
Harry. -vi-se-rà?

know me still?
Joe. -vi-se-rà?

know me still?
-vi-se-rà?
Sonora.

know me still?
-vi-se-rà?
Handsome.

know me still?
-vi-se-rà?
Happy.

know me still?
-vi-se-rà?

know me still? Ah! Ah!
-vi-se-rà? Ah! Ah!

know me still? Ah! Ah!
-vi-se-rà? Ah! Ah!

know me still? Ah! Ah!
-vi-se-rà? Ah! Ah!

pp

Trin. *Sostenendo*

Harry. (bursting into a despairing sob)

Dear old home be - side the ri - - ver far a - way, o - ver
O mia casa al ri - vo ac - can - - to Là lon - ta - no, là lon -

far a - way, o - ver
Là lon - ta - no, là lon -

Sostenendo

m. s.

Trin. *rall.*

yon - der, shall I ev - er, ev - er see you more? Dear old
-ta - no, là lon - ta - no chi ti ri - ve - drà? O mia

Harry.

yon - der, shall I ev - er, ev - er see you more? Dear old
-ta - no, là lon - ta - no chi ti ri - ve - drà? O mia

Joe.

yon - der, shall I ev - er, ev - er see you more? Dear old
-ta - no, là lon - ta - no chi ti ri - ve - drà? O mia

Sonora.

shall I ev - er, ev - er see you more? Dear old
Là lon - ta - no chi ti ri - ve - drà? O mia

Handsome.

shall I ev - er, ev - er see you more? Dear old
Là lon - ta - no chi ti ri - ve - drà? O mia

Happy.

shall I ev - er, ev - er see you more? Dear old
Là lon - ta - no chi ti ri - ve - drà? O mia

rall.

Ped. Ped. Ped.

(The song dies away in an agonized silence — Larkens, roused from his mournful lethargy by the homesick song, has risen. At the last words of the chorus he bursts out weeping aloud.)

J. Wallace.

pp perdendosi - - - - - rall. - -

Trin. Far, far, far a - way!
Là là là lon - tan!

Harry. house be - side the riv - er, far a - way, a - way!
ca - sa al ri - vo ac - can - to, là lon - ta - no, lon - tan!

Joe. house be - side the riv - er, far a - way, a - way!
ca - sa al ri - vo ac - can - to, là lon - ta - no, lon - tan!

Sonora. house be - side the riv - er, far a - way, a - way!
ca - sa al ri - vo ac - can - to, là lon - ta - no, lon - tan!

Handsome. house be - side the riv - er, far a - way, a - way!
ca - sa al ri - vo ac - can - to, là lon - ta - no, lon - tan!

Happy. house be - side the riv - er, far a - way, a - way!
ca - sa al ri - vo ac - can - to, là lon - ta - no, lon - tan!

CHORUS.

Tenors. (from the balcony.)
pp Far, far, far a - way!
Là là là lon - tan!

Tenors. *perdendosi - - - - - rall. - -*
pp Far, far, far a - way!
Là là là lon - tan!

Bars
pp Far, far, far a - way!
Là là là lon - tan!

Basses.
pp Far, far, far a - way!
Là là là lon - tan!

rall. - - - p - - -

Trin. (Jake Wallace comes into the room, takes a drink at the counter from Nick, and then goes out by the door at back.)

Allegro vivo. ♩=168.

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

Harry.

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

Joe.

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

Sonora.

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

Handsome.

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

Happy.

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

CHORUS.

Tenors. (2 Soloists.)

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

Basses. (2 Soloists.)

p

Jim, what's the mat - ter? Jim! what's wrong?
Jim, per - chè pian - gi? Jim! Che hai?

24 Allegro vivo. ♩=168.

cresc.

f

Larkens.

(in tears of despair and entreaty.)

I've had e - nough, I
Non reg - go più, non

(spoken.)

p Jim! Jim!
Jim! Jim!

(spoken.)

p Jim! Jim!
Jim! Jim!

cresc. molto

Larkens.

want my folk, I'm home-sick! I want to go home!
reg - go più, ra - gaz - zi! Man - da - te - mi via!

ff

Larkens.

I want to go home! Boys, I'm
Man - da - te - mi via! Son ma -

dim.

Larkens.

done, I don't care who knows! Oh, send me back home! Oh send me back
-la - to, non so di che... Man - da - te - mi via! Man - da - te - mi

p *sempre dim.*

Larkens.

25 home! Boys — I'm
via! *Son ro - vi -*

pp *p*

Ped. ✻

Larkens.

sto - ny! I'm sick to death of
- na - to! *Son stan - co di pic -*

mf

Larkens.

dril - ling rocks and min - ing!
- co - ne e di mi - nie - ra!

f *cresc. molto*

Larkens.

Give me my corn - fields, give me my
Vo - glio l'a - ra - tro, vo - glio la

cresc.

Ped. ✻

Larkens.

(all gather round him, deeply moved, trying to comfort him.)

allargando - - - -

mo - ther, mo - - ther!
ma - dre mi - - a!

26

ff

allargando -

(Sonora takes his cap and urges them all to throw in money for Larkens.)

(Rance comes back onto the stage.) (putting their money in the bowl.)

Sonora. Largamente sostenuto.

f

Largamente sostenuto.

stentato

To send him home.....
Per rimandar-lo a ca - sa....

fff

a tempo

p

Handsome.

Here.....
Prendi....

Happy.

Here you
A te

Tenors.

Here you are....
A te Son....

Tenors.

(Some, half spoken.)

Five dol-lars!
Cinque dollari!

Basses.

(Some, half spoken.)

Take it.... here...
Prendi... To'....

Five more....
Altri cinque...

espressivo

sentito

Ped. Ped. Ped.

Trip.

a tempo ma sostenendo

Here's some more....
An-che questi....

Harry.

Here's some more....
An-che questi....

Joe.

Here's some more....
An-che questi....

(pours the contents of his cap into Larkens' hands.)

Sonora.

Buck up, lad!
Co-rag-gio!

Happy.

are....
Son....

(others.)

Here....
Prendi....

p rit.

a tempo ma sostenendo

pp

Ped.

Larkens. (Much touched, turning towards all of them, he goes out waving farewells, and being waved to.)

p parlato

Thank you, thank you boys!
Grazie, grazie ra-gaz-zi!

Thank you!
Grazie!

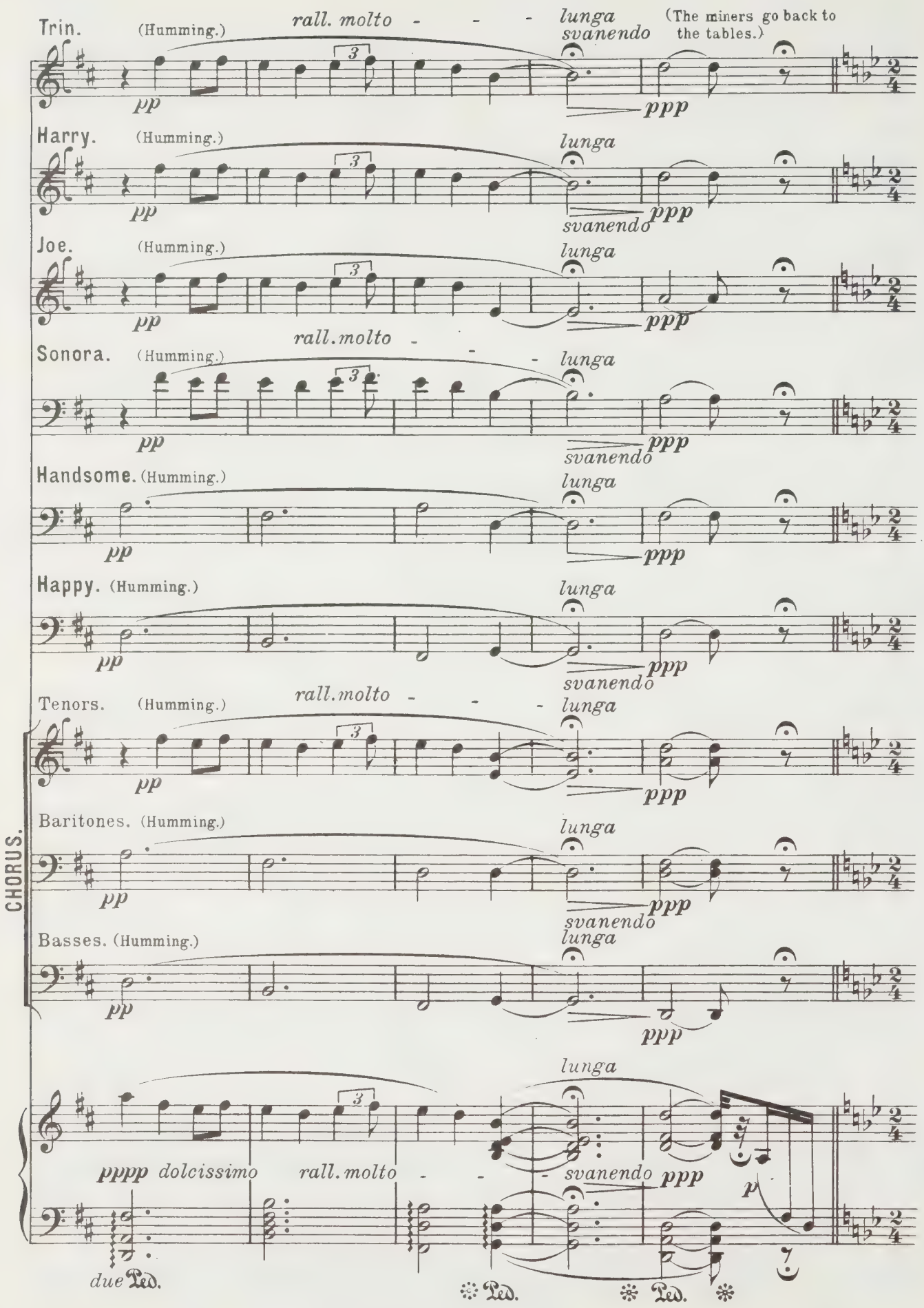
Thank you!
Grazie!

espressivo leggero

leggerissimo

ppp

Ped.


Trin.
(Humming.)
rall. molto - - -
lunga
svanendo
(The miners go back to the tables.)
pp
ppp
Harry.
(Humming.)
lunga
svanendo
pp
ppp
Joe.
(Humming.)
lunga
pp
ppp
Sonora.
(Humming.)
rall. molto - - -
lunga
svanendo
pp
ppp
Handsome.
(Humming.)
lunga
pp
ppp
Happy.
(Humming.)
lunga
svanendo
pp
ppp
Tenors.
(Humming.)
rall. molto - - -
lunga
pp
ppp
Baritones.
(Humming.)
lunga
svanendo
pp
ppp
Basses.
(Humming.)
lunga
pp
ppp
CHORUS.
lunga
pppp dolcissimo
rall. molto - - -
svanendo
ppp
p
due
Ped.
Ped.
Ped.

Sid. Allegro I° tempo.

You all done?
Va tut-to?

CHORUS.

Tenors.

(some) (others)

on four... on three...
Al quattro... Al tre...

Baritones.

27 Allegro I° tempo.

p *cresc.*

Harry.

Sonora.

An ace...
Un as-so...

Happy.

A
Un

Sid.

Put up your stakes.
Fate giuoco...

(some) (others)

I dou-ble—Two...
Rad-dop-pio—Due...

f *mf*

Trin.

Harry.

Knave; Queen....
Fante; Re-gi-na....

I dou-ble....
Raddoppio....

Happy.

King....
Re....

(some)

Ace!
As-so!

(some)

On the low!
Al-le "piccole!"

(others)

On the high!
Al-le "grandi!"

dim.

King!
Re!

28

p

cresc.

cedendo

sf

Sonora.

I dou-ble...
Rad-dop-pio...

Sid.

(Sid consents)

No more bets ....
Giuoco fat-to....

a tempo

sf

cedendo

a tempo

sf

Sid.

a piacere *a tempo*

Game is closed!
Niente va più! 29

a tempo

p *col canto* *f* *ff*

Sonora.

a tempo

(draws a revolver and threatens Sid.)

Handsome. (who has caught Sid cheating, bangs his fist on the table and throws the cards into Sid's face.)

(fist★)

f

Hands up! Cheat!
Su le ma-ni! Ba-ro!

This ras-cal's cheating!
Que-sta è du la-dro!

Sid.

a piacere

Two! Three!
Due! Tre!

CHORUS.

Tenors.

(All rise in great excitement. Joe takes Sid, who has risen, by the shoulders and holds his arms up. Trin takes his revolver from him and gives it to Nick who has come up as soon as the row began. Nick puts away Sid's revolver in a drawer of the counter.)

Baritones.

(some.)

Cheat!
Ba-ro!

a tempo

col canto *ff* *pesante*

Harry.

(loudly.)

Bind the
Sia le-

(to Sid.)

(takes some cards which Sid had concealed in an inside pocket and throws them on the table.)

Handsome.

Up with your arms! Now look!
Su le brac-cia! Guar-da-te!

Trio. Allegro brutale. ♩ = 144.

crescendo - -

We'll hang him, we'll hang the scoundrel! Ras-cal!
Al lac-cio, al lac-cio il la-dro! la-dro!

Harry.

black-guard! We'll hang the scoundrel! Ras-cal!
-ga-to! Al lac-cio il la-dro! la-dro!

Joe.

We'll hang him, we'll hang the scoundrel! Ras-cal!
Al lac-cio, al lac-cio il la-dro! la-dro!

Sonora.

We'll hang the scoundrel! Rob-ber! Rob-ber!
Al lac-cio il la-dro! Ba-ro! ba-ro!

Handsome.

We'll hang the scoundrel! Rob-ber! Rob-ber!
Al lac-cio il la-dro! Ba-ro! ba-ro!

Happy.

We'll hang the scoundrel! Rob-ber! Rob-ber!
Al lac-cio il la-dro! Ba-ro! ba-ro!

Tenors.

We'll hang him, we'll hang the scoundrel! Ras-cal!
Al lac-cio, al lac-cio il la-dro! la-dro!

Baritones.

We'll hang the scoundrel! Rob-ber! Rob-ber!
Al lac-cio il la-dro! Ba-ro! ba-ro!

Basses.

We'll hang the scoundrel! Rob-ber! Rob-ber!
Al lac-cio il la-dro! Ba-ro! ba-ro!

30 Allegro brutale. ♩ = 144.

ff

crescendo

Trin.

The wretch shall swing for this— We'll hang— the ras-cal!
Al lac-cio, al laccio il ba-ro! al lac - cio il la-dro!

Harry.

The wretch shall swing for this— We'll hang— the ras-cal!
Al lac-cio, al laccio il ba-ro! al lac - cio il la-dro!

Joe.

The wretch shall swing for this— We'll hang— the ras-cal!
Al lac-cio, al laccio il ba-ro! al lac - cio il la-dro!

Sonora.

The wretch shall swing for this— We'll hang— the ras-cal!
Al lac-cio, al laccio il ba-ro! al lac - cio il la-dro!

Handsome.

Let us hang the scoundrel! let us hang the ras-cal!
Al lac - cio il ba-ro! al lac - cio il la-dro!

Happy.

Let us hang the scoundrel! let us hang the ras-cal!
Al lac - cio il ba-ro! al lac - cio il la-dro!

(Sid is surrounded and borne to the centre of the stage. All are up against him, going for him. Jack Rance who had gone out, appears in the doorway of the dancing-room and watches the scene with cold indifference.)

Sid.

(whining.) *a piacere*

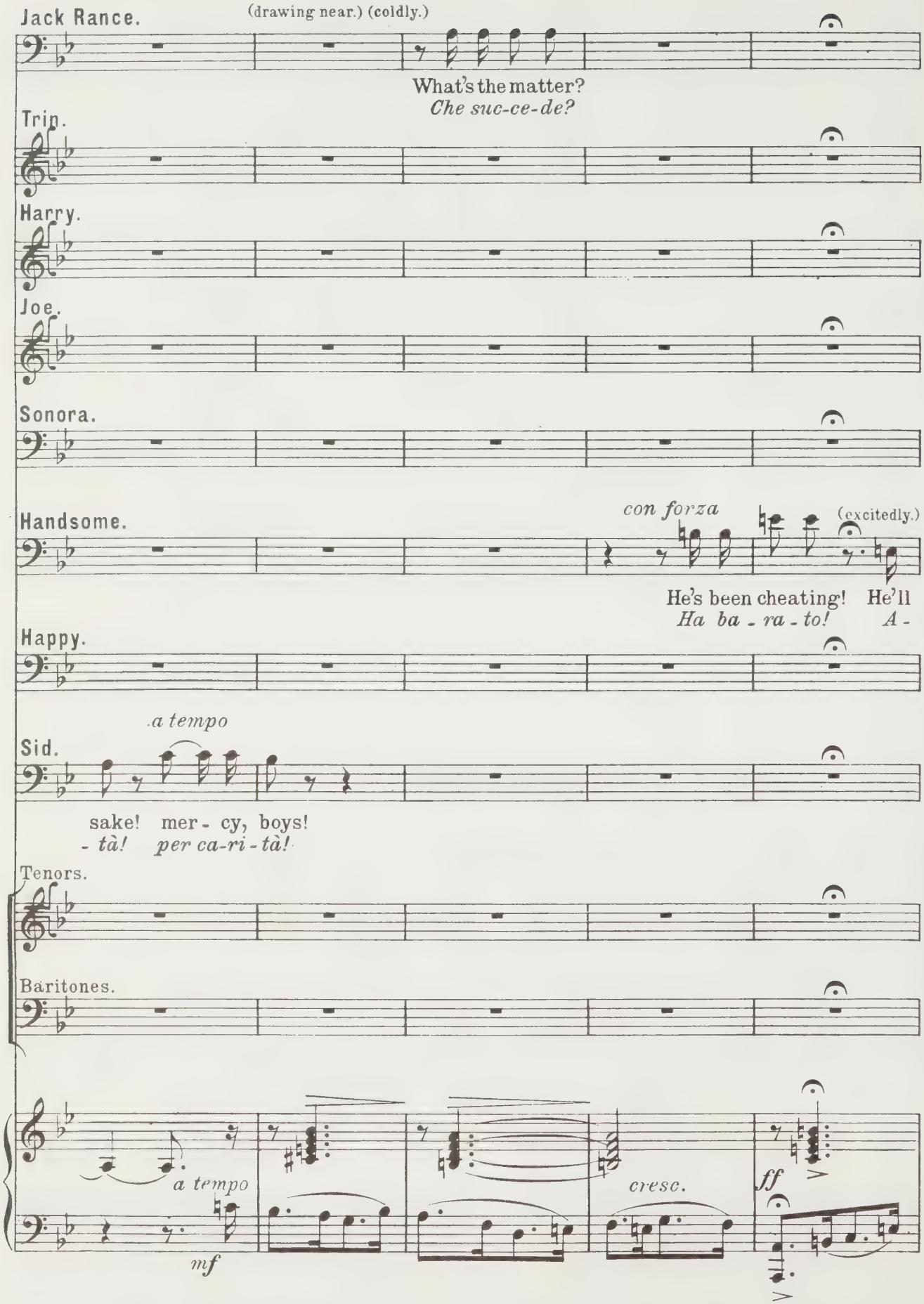
For pit-y's
Per cari -

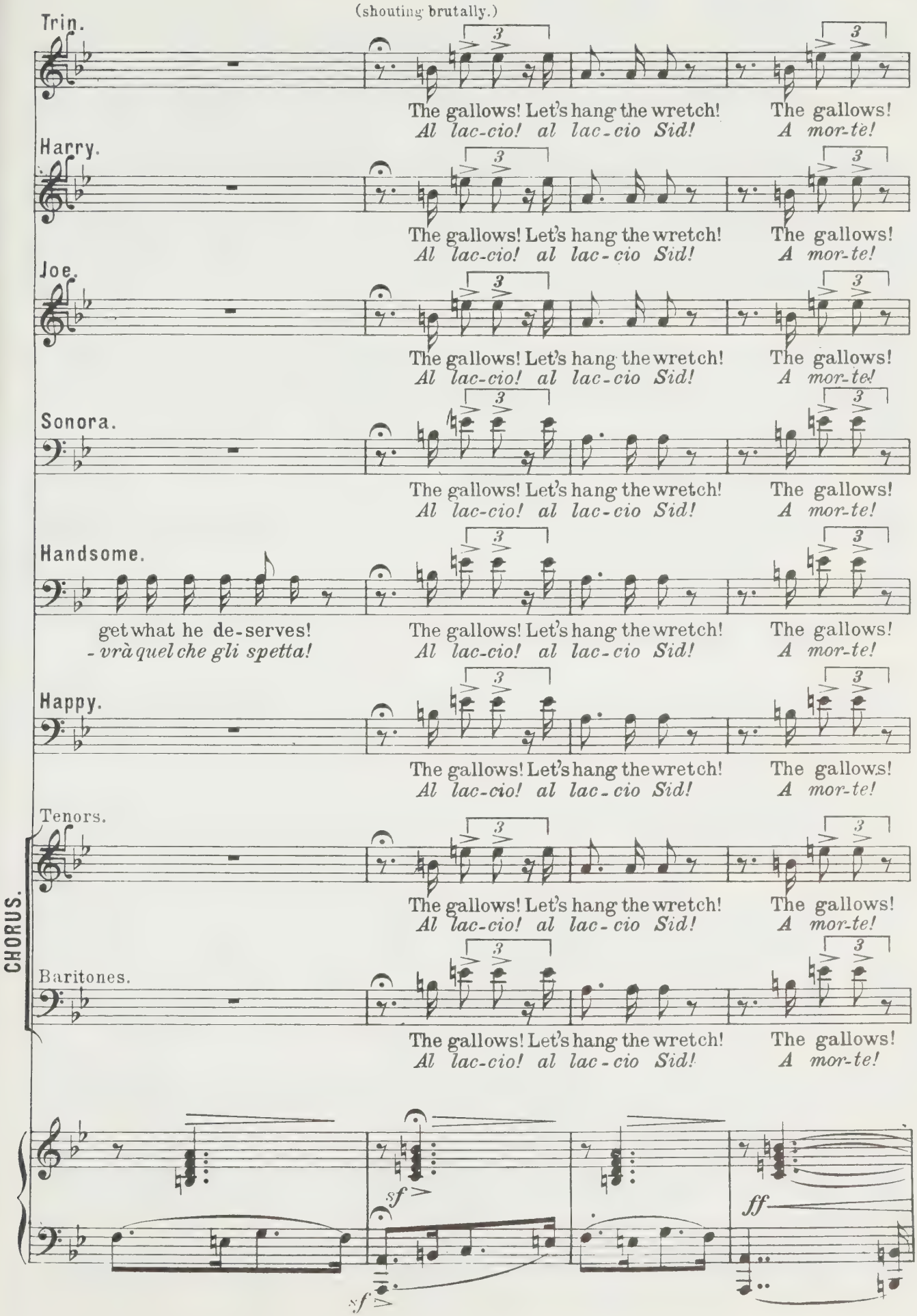
We'll hang the dir-ty ras-cal! We'll hang— the ras-cal!
Al lac-cio, al lac-cio il ba-ro! al lac - cio il la-dro!

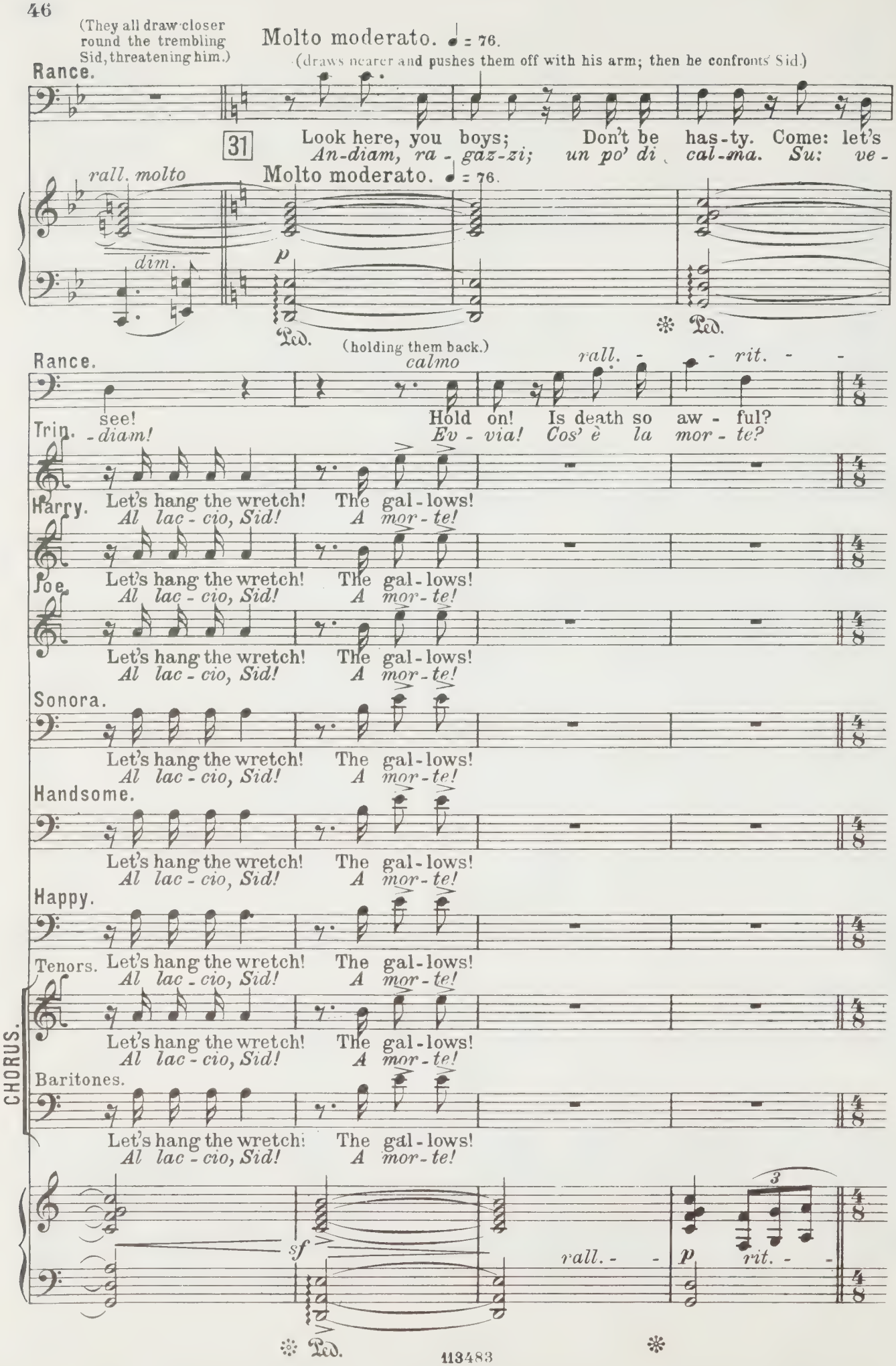
We'll hang the dir-ty ras-cal! We'll hang— the ras-cal!
Al lac-cio, al lac-cio il ba-ro! al lac - cio il la-dro!

Let us hang the ras-cal! Let us hang the ras-cal!
Al lac - cio il ba-ro! al lac - cio il la-dro!

col canto.


Jack Rance.
(drawing near.) (coldly.)
What's the matter?
Che suc-ce-de?
Trip.
Harry.
Joe.
Sonora.
Handsome.
con forza
(excitedly.)
He's been cheating! He'll
Ha ba - ra - to! A -
Happy.
a tempo
Sid.
sake! mer - cy, boys!
- tà! per ca-ri - tà!
Tenors.
Baritones.
a tempo
mf
cresc.
ff


(shouting brutally.)
Trin.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
Harry.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
Joe.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
Sonora.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
Handsome.
get what he de-serves! The gallows! Let's hang the wretch! The gallows!
-vrà quel che gli spetta! Al lac-cio! al lac-cio Sid! A mor-te!
Happy.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
CHORUS.
Tenors.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
Baritones.
The gallows! Let's hang the wretch! The gallows!
Al lac-cio! al lac-cio Sid! A mor-te!
sf
ff
sf


(They all draw closer round the trembling Sid, threatening him.)
Molto moderato. ♩ = 76.
(draws nearer and pushes them off with his arm; then he confronts Sid.)
Rance.
31
Look here, you boys; Don't be has-ty. Come: let's
An-diam, ra - gaz-zi; un po' di cal-ma. Su: ve-
rall. molto
dim.
Molto moderato. ♩ = 76.
p
Ped.
Ped.
(holding them back.)
calmo
rall. - - rit. - -
Rance.
see!
Hold on! Is death so aw - ful?
-diam!
Ev - via! Cos' è la mor - te?
Trip.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Harry.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Joe.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Sonora.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Handsome.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Happy.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Tenors.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
CHORUS.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
Baritones.
Let's hang the wretch! The gal - lows!
Al lac - cio, Sid! A mor - te!
sf
rall. - -
p
rit. - -
Ped.

A tempo. (*calmo*)

Rance.

Is death so aw - ful? A sud-den shock, a gasp, and all — is

Cos' è la mor-te? Un cal - cio den-tro il bu - io e buo-na

A tempo. (*calmo*)

Rance.

o - ver! I know a much hard - er sen - tence. Give me his

not - te! Soun ca - sti - go più de - gno. Da-te-mi la sua

p *mf*

Rance.

(They hand Rance the two of spades; he pins it on Sid's chest above his heart.)

card.

car - ta...

32

sostenendo

f *f* > *p* *f* > *p* *f* > *p*

Rance.

On his heart Just as he'd wear a flow - er.

Sopra il cuo - re, co - me si por - ta un fio - re.

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Rance.

He'll nev - er touch a card a - gain, Let this be the
Non toc - che - rà più car - te. È que - sto il

Rance.

(he catches hold of

warn - ing. If he dares to take it off, hang him!
se - gno. Se s'azzar - das - se a tog - lierlo, im - pic - ca - te - lo.

cresc.

Sid roughly by the collar of his coat, and spinning him round, lets him drop in the middle of the stage.)

Rance.

dim.

(to Handsome, authoritatively)

Rance. *a tempo*

(giving Sid a kick.)

To - mor - row, pass the word in the camp. Go!
Do - ma ni al cam - po, tu spar - gi la vo - ce. Va!

Allegro vivo. ♩. = 120.

Rance.

Trin. (mocking him and pushing him away) (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Harry. (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Joe. (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Sonora. (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Handsome. (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Happy. (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Sid. (entreating, blubbering) *quasi parlato*

See here boys, show some mer - cy!
Ra-gaz - zi, Sia - te buo - ni!

CHORUS.

Tens. (mocking him and pushing him away) (in low tones)

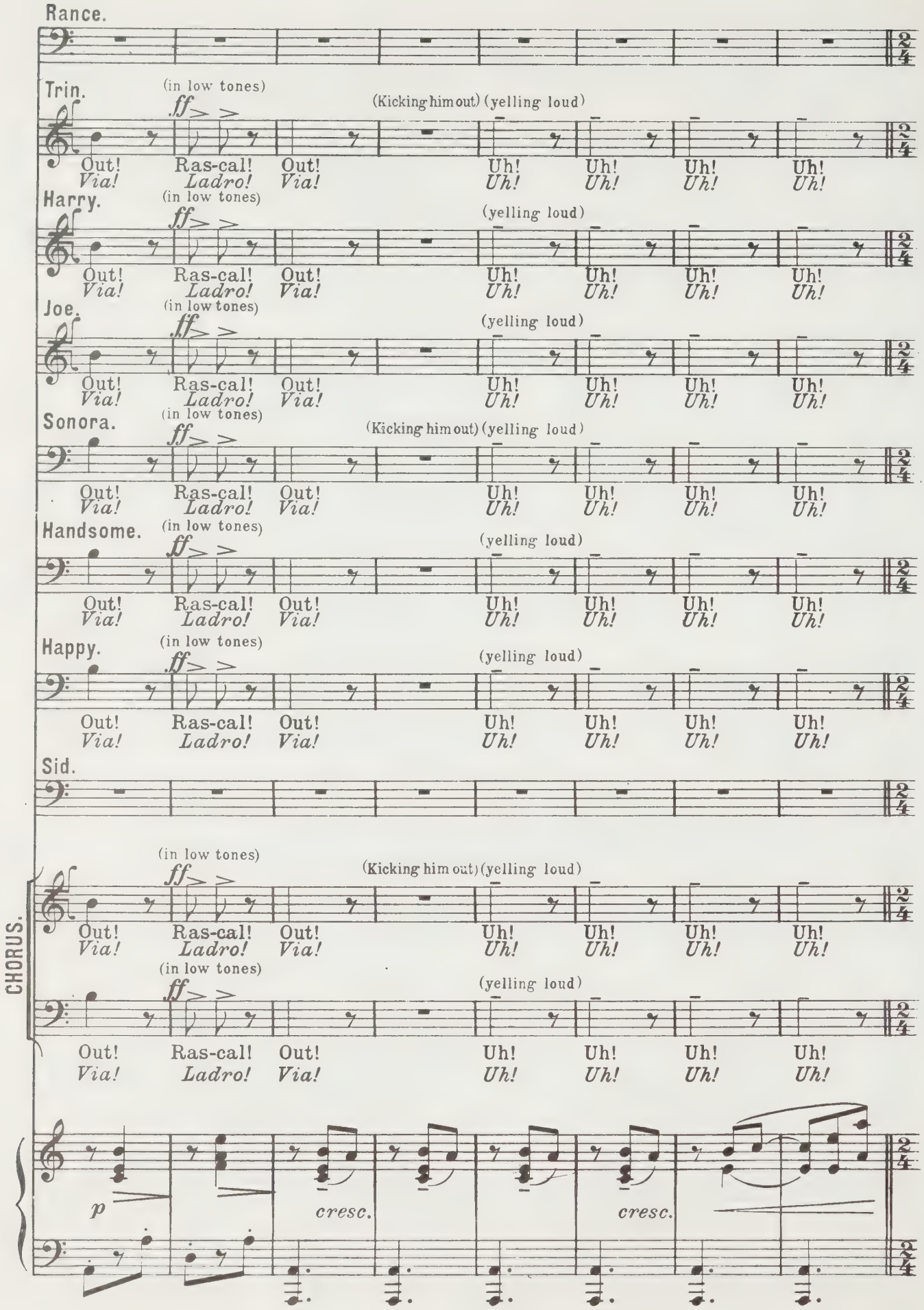
Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

Barits. (in low tones)

Scoun-drel! Ras - cal! You be off!
La - dro! Fuo - ri! Via di qua!

33 Allegro vivo. ♩. = 120.

mf *f* *dim.*


Rance.
Trin.
(in low tones)
ff
(Kicking him out) (yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
Harry.
(in low tones)
ff
(yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
Joe.
(in low tones)
ff
(yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
Sonora.
(in low tones)
ff
(Kicking him out) (yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
Handsome.
(in low tones)
ff
(yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
Happy.
(in low tones)
ff
(yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
Sid.
CHORUS.
(in low tones)
ff
(Kicking him out) (yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
(in low tones)
ff
(yelling loud)
Out! Ras-cal! Out! Uh! Uh! Uh! Uh!
Via! Ladro! Via! Uh! Uh! Uh! Uh!
p
cresc.
cresc.

(Rance sits down at the card-table, inviting Sonora, Trin and others)

(rapping the table)

Rance.

A po-ker!
Un po-ker!

(to Nick)

Nick, the chips!
Nick, get-to-ni!

34

(while they settle to the game, Ashby enters)

Moderato. ♩ = 76

Ashby.

(half spoken) (he goes up to Rance's table)

The sher-iff, hel-lo!
Sce-rif-fo, hel-lo!

35 Moderato. ♩ = 76

f *robusto*

Rance.

(to the miners)

Stand back, you boys, stand back! Good
Ra-gaz-zi, fa-te lar-go! Sa-

Rance.

eve-ning Mis-ter Ash-by, a-gent of Wells Far-go.
la-te a Mi-ster Ash-by, del-l'A-gen-zia Wells Far-go.

36

f

(Ashby shakes hands with Rance, Sonora, Trin and others near him and nods a greeting to those farther off, who respond with a nod.)

Ashby.

Nick, Bring me some whis-ky.
Nick, por-ta-mi da be-re.

p

(turning to those near him and sitting down at the table with Rance.)

(Nick brings Ashby some whisky.)

Ashby.

Tell me, how is the Girl?
Co-me sta la ra-gazza?

Trin.

(courteously)

Al-right, thank you.
Grazie, be - ne.

Harry.

(courteously)

Al-right, thank you.
Grazie, be - ne.

Joe.

(courteously)

Al-right, thank you.
Grazie, be - ne.

Sonora.

(courteously)

Al-right, thank you.
Grazie, be - ne.

Handsome.

(courteously)

Al-right, thank you.
Grazie, be - ne.

Happy.

(courteously)

Al-right, thank you.
Grazie, be - ne.

CHORUS.

Tens

(some) (courteously)

Al-right, thank you.
Grazie, be - ne.

Barits

(some) (courteously)

Al-right, thank you.
Grazie, be - ne.

cresc.

p

m.d.

Rance. *p*

What news of the greaser?
Che nuove del ban - di - to?

Ashby.

Af-ter three months track-ing, I am close on his
Da tre me - si l'ap - po - sto! non è mol - to di -

(all evince great interest, and crowd round Ashby, some seated,, others standing.)

Rance.

(Nick goes out.)

(to Ashby)

I've heard it
Di - con che

Ashby.

heels.
scosto-

37

pp

ppp

Rance.

said he robs you like a gen-tle-man!
ru - ba co - me un gran si - gno - re!

Rance.

Is he Span - ish?
È spa - gnuo - lo?

Ashby.

I think
La ban-da di

38

f

p

Ashby. Allegretto moderato alla spagnuola. ♩ = 120

not; but he heads a band of Mexi-can greas-ers: a strong wi-ly
la - dri a cui co-man - da è mes-si - ca - na: gen-tac-cia ga-

Allegretto moderato alla spagnuola. ♩ = 120

mp

Ashby.

rab-ble that sticks at noth - ing. Keep a
-gliarda, a-stu-ta, pronta a tut - to. State in

Ashby.

sharp look out! I must rest now. I am
guar - dia. Io mi sdraio. So-no

meno forte *dim.* *pp*

Ashby. (goes towards

dead - beat, my bones are ach-ing.
stan - co, ho l'os - sa rot - te.

sempre più piano *perdendosi*

Ashby. the recess under the stairs) (goes into the room on the R.)

I wish you all good - night, boys!
A tut - ti buo - na not - te!

39

p *legato*

(Nick puts the tray down on the faro-table— the miners follow him and pour themselves out some drink.)

Andante animato. ♩ = 52.

Nick. (has taken up his stand in the middle of the stage with a tray holding a large pitcher and glasses.)

From Min - nie!
Of - fre Min - nie!

riten. *a tempo*

Trin.

What's this?
Co - sa c'è?

(merrily) *f*

Here's to
Vi - va

Harry.

(merrily) *f*

Here's to
Vi - va

Joe.

(merrily) *f*

Here's to
Vi - va

Sonora.

(merrily) *f*

Here's to
Vi - va

Handsome.

(merrily) *f*

Here's to
Vi - va

Happy.

(merrily) *f*

Here's to
Vi - va

CHORUS.

Tens.

(merrily) *f*

Here's to
Vi - va

Barits.

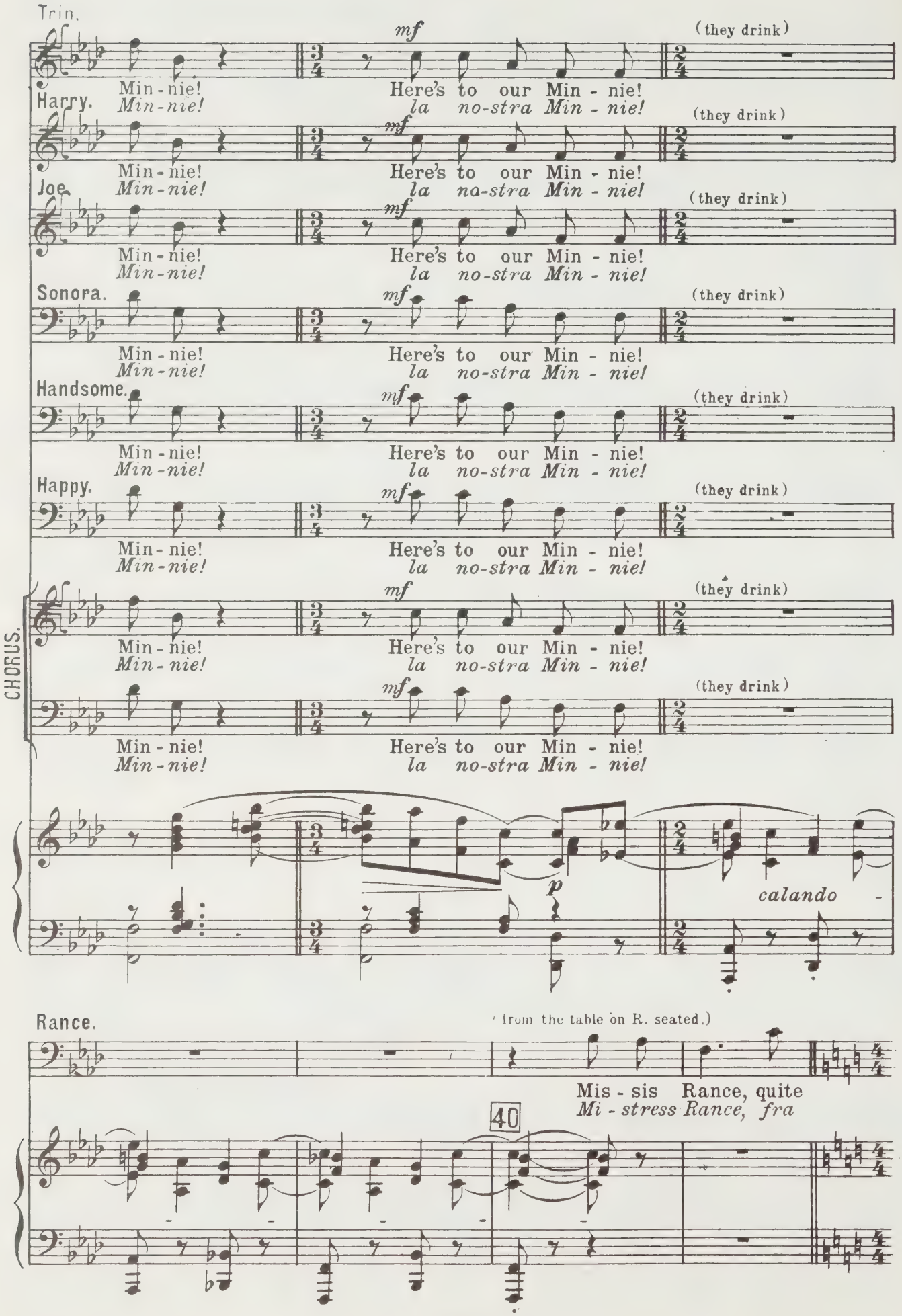
(merrily) *f*

Here's to
Vi - va

Andante animato. ♩ = 52.

col canto - - - -

f *rit. - - a tempo*


Trin.
mf
(they drink)
Min-nie!
Here's to our Min - nie!
Min-nie!
la no-stra Min - nie!
Harry.
Joe.
Sonora.
Handsome.
Happy.
CHORUS.
p
calando
Rance.
(from the table on R. seated.)
Mis - sis Rance, quite
Mi - stress Rance, fra
40

Allegro incisivo - Vivamente mosso. ♩ = 160.

Rance.

soon.
po-co.

(from the faro-table where he is seated, while the others are drinking with their backs turned to him.)

Sonora.

No, yel - low faced old Chi - na - man!
No, fac - cia di Ci - ne - se!

Allegro incisivo - Vivamente mosso. ♩ = 160.

ff

f

Rance.

(gets up without coming forward, white with rage, he sits down on the edge of the table, opposite Sonora.)

So - no - ra,
Ragaz - zo,

Sonora.

Min - nie is mak - ing game of you!
Min - nie si pren - de giuo - co di te!

Rance.

Your whis-ky's been too strong. I'll ov - er-
è il whi-sky che la - vo - ra. Ti com - pa-

Rance.

look it — I'd have you re-mem-ber, that
-ti - sco — Di Jack Rance fi - no - ra nes-

Rance.

no - bo - dy ev - er No one has dared make game of
-su - no, in-ten - di, Nes-su - no s'è ma - i pre - so

Opp.

Rance.

Jack Rance! D'you hear me?
giuo - co! In-ten - di?

41

ff

(getting up and coming towards Sonora.)

Rance.

It's well for you — I take no no - tice of
È buon per te — ch'io non cu - ri le of -

tr

tr

Rance.

in - sults from one who's tip - sy!
-fe - se degliu - bri - a - chi!

(thumps his fist on the table; the others rise, trying to pacify him, but he frees himself and rises, threatening Rance.)

Sonora.

Im - be-cile old
Vec - chio bi - scaz-

p *cresc.* *cresc. sempre*

(At this juncture all present get ex-

Rance.

Prove it!
Pro - valo!

Sonora.

Opp.

gam - bler! Min - nie is fool-ing you!
-zie - re! Min - nie ti bur - la!

cresc.

cited and take lively part in the quarrel. Some shout "No," others say "Stop," others utter short emphatic ejac-ulations, but these must not drown the voices of the two disputants)

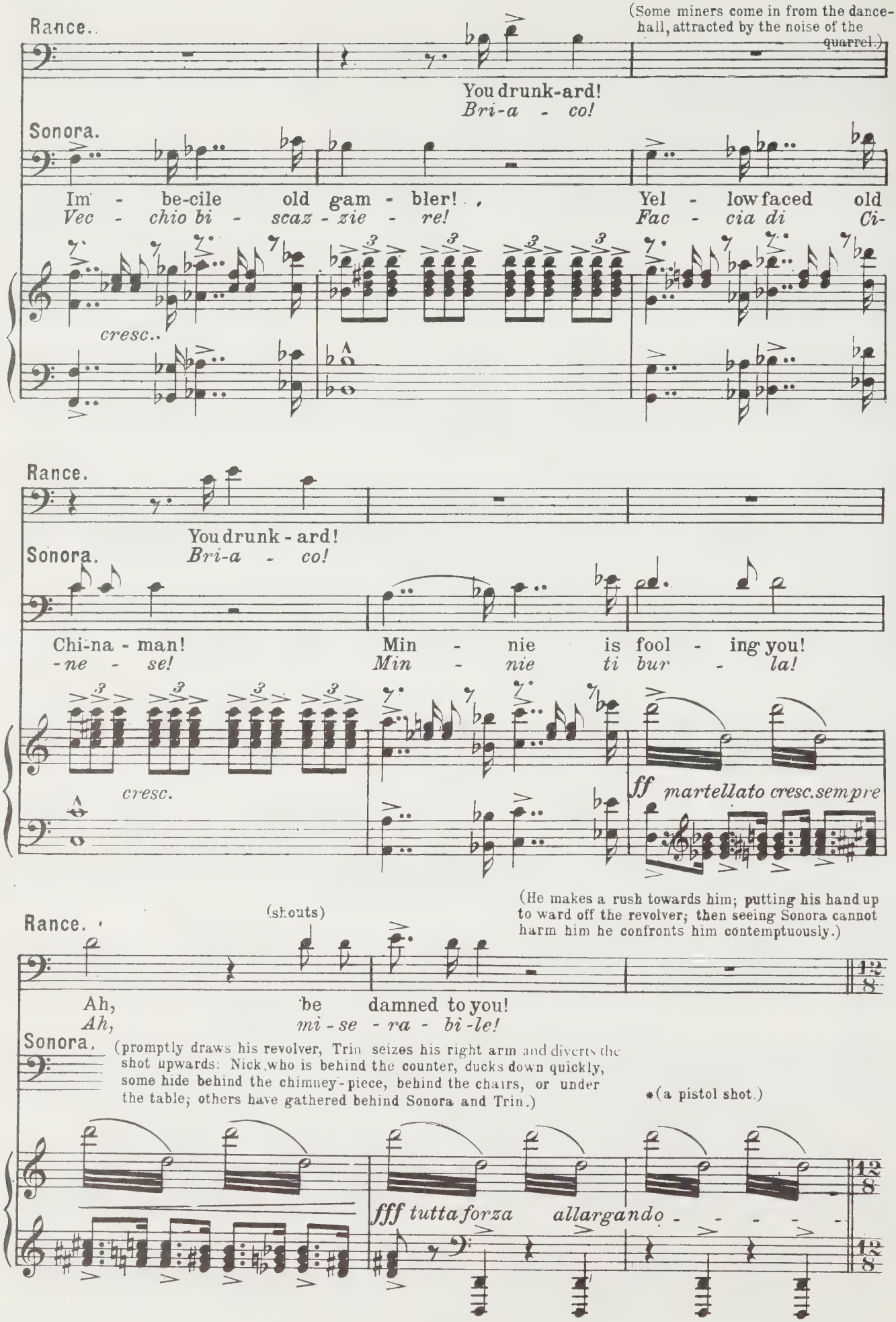
Rance. (going still closer to Sonora, but calm.)

Prove it!
Pro-valo!

Sonora.

Is fool - ing you, old yel-low-face!
Ti bur - la, mu - so gial - lo!

ff


Rance.
(Some miners come in from the dance-hall, attracted by the noise of the quarrel.)
You drunk-ard!
Bri-a - co!
Sonora.
Im - be-cile old gam - bler!
Vec - chio bi - scaz - zie - re!
Yel - low faced old
Fac - cia di Ci-
cresc.
Rance.
You drunk - ard!
Bri-a - co!
Sonora.
Chi-na - man!
-ne - se!
Min - nie is fool - ing you!
Min - nie ti bur - la!
cresc.
ff martellato cresc. sempre
(He makes a rush towards him; putting his hand up to ward off the revolver; then seeing Sonora cannot harm him he confronts him contemptuously.)
Rance.
(shouts)
Ah, be damned to you!
Ah, mi - se - ra - bi - le!
Sonora.
(promptly draws his revolver, Trin seizes his right arm and diverts the shot upwards: Nick, who is behind the counter, ducks down quickly, some hide behind the chimney-piece, behind the chairs, or under the table; others have gathered behind Sonora and Trin.)
*(a pistol shot.)
fff tutta forza allargando

(Minnie appears in the doorway at the back, enters swiftly and separates them roughly, snatching the pistol from Sonora's hand.)

(Their anger dies out immediately; they all shout enthusiastically and wave their caps)

Minnie. Andante vibrato. ♩. = 54.

Trin. (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

Harry. (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

Joe. (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

Sonora. (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

Handsome. (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

Happy. (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

CHORUS.

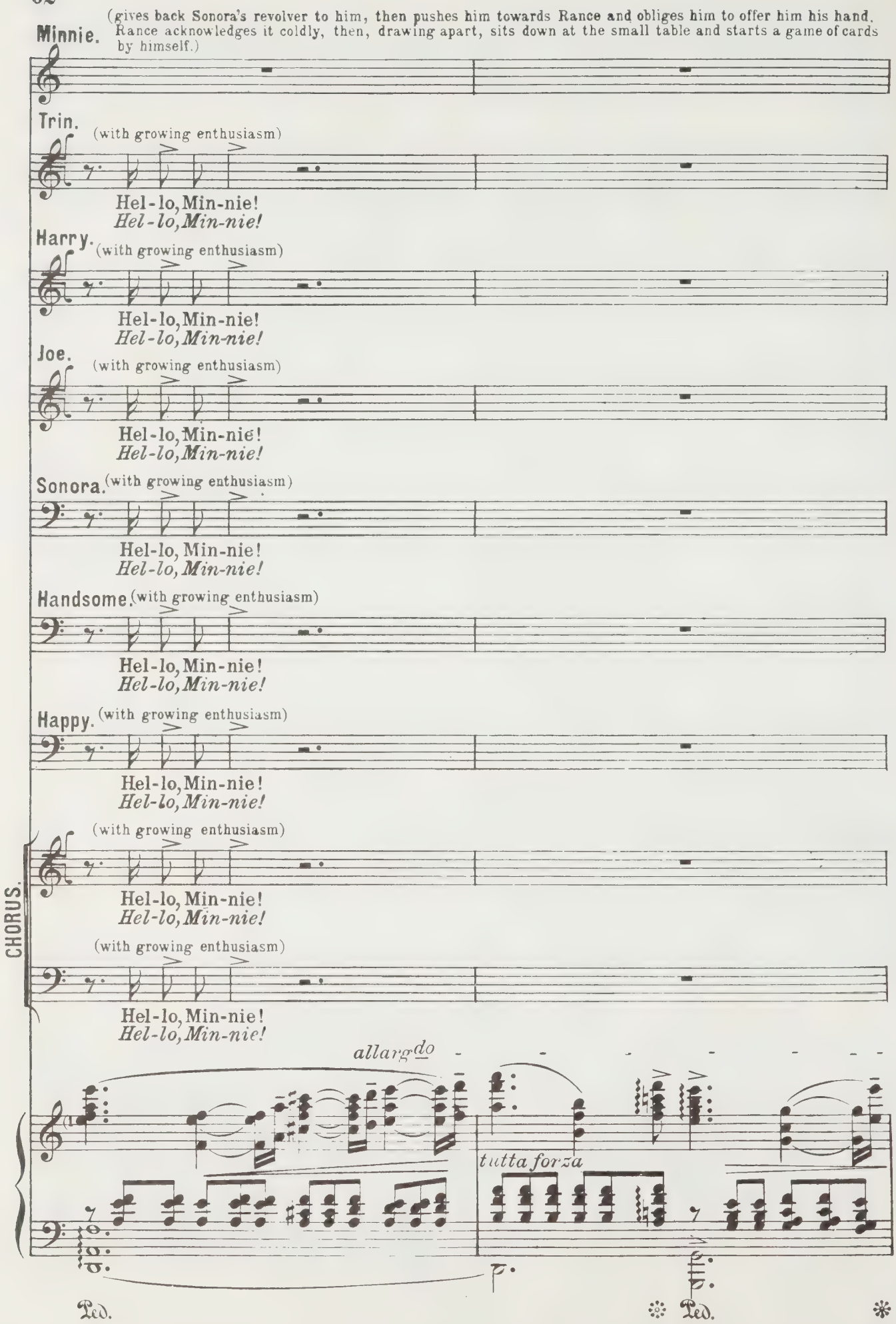
Tens (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

Barits (shouting loud.)
Hel-lo, Min-nie! Hel-lo, Min-nie!
Hel-lo, Min-nie! Hel-lo, Min-nie!

42 Andante vibrato. ♩. = 54.

fff

Ped. ✻ Ped. ✻


Minnie.
(gives back Sonora's revolver to him, then pushes him towards Rance and obliges him to offer him his hand. Rance acknowledges it coldly, then, drawing apart, sits down at the small table and starts a game of cards by himself.)
Trin.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
Harry.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
Joe.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
Sonora.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
Handsome.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
Happy.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
CHORUS.
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
(with growing enthusiasm)
Hel-lo, Min-nie!
Hel-lo, Min-nie!
allargando
tutta forza
Ped.
Ped.

Minnie. (to Sonora)

What's the mat-ter? You a-gain, So-no-ra?
Che co - s'è sta - to? *Sempre tu, So-no-ra?*

a tempo (Violini) *m.d.* *glissée* *dim.* *p*

Ped. Ped.

Minnie.

Trin.

No-thing, Min - nie, just non - sense- They were fool - ing!
Nul - la, Min - nie, scioc-chez - ze- *Si scher - za - va!*

dim.

Ped.

Minnie. (angry) *riten.* *a tempo* (emphasising her words strongly.) *rall.*

You'll send the whole place to rack and ru - in! Disgraceful! I'll give up the
Voi man-de - re - te tut - to alla ma-lo - ra! Ver-go-gna! *Non fa-ro più*

Joe. (offering her a bunch of flowers)

Minnie...
Minnie...

a tempo

pp *frit.* *pp* *rall.*

Ped. Ped.

Minnie. Allegretto moderato con moto. ♩.= 60. (Minnie goes to the counter, followed by the miners.)

school!

Trin. *scuola.*

p

No, Girl!

Harry. *No, Minnie!*

p

No, Girl!

Joe. *No, Minnie!*

p

No, Girl!

Sonora. *No, Minnie!*

p (in confusion) *p*

No, Girl! Say, when you are

Handsome. *No, Minnie!* *Sai, quando tu*

p

No, Girl!

Happy. *No, Minnie!*

p

No, Girl!

Violins. *No, Minnie!*

p

Allegretto moderato con moto. ♩.= 60.

p

43

Sonora. (Minnie shakes her head and smiles; from the counter she sees Handsome lost in contemplation)

late, we get im-pa-tient, And then we.....

tar-di ci s'anno - ia... E al - lo - ra.....

p

Minnie.

Hand-some, why are you star-ing?
Bel - lo, che fai? Che guardi?

Joe.

(offering her a bunch of wild flowers) *p*

Girl, I
Minnie, li ho

Handsome.

(starts, smiling, perplexed)

No-thing.
Nul - la.

CHORUS.

Tens.

(some) *p*

He stared at you!
Guardava te!

Bars.

p

dolce

Ped.

Minnie.

(kindly)
poco rit.

Oh, thank you, Joe!
Oh, grazie Joe!

Joe.

(some of the miners go out by the door at back, others go back to the dance-hall)

picked these flow'rs by the "Black Torrent" Lots of them grow in my coun-try!
col - ti lungo il Torrente Nero Al mio pa-e-se ce ne son tanti!

poco rit.

Ped.

(taking a folded ribbon from his pocket)

Sonora. *dolce e gentile*

This morn - ing a trad - er came to the
È pas - sa - to pel cam - po og - gi un mer -

(Arpa.) *mf*

p a tempo

Ped. *

Sonora.

camp from San Francisco.
- cia - io di San Francisco.

(gallantly) *poco rit.* *a tempo*

He had some lace and rib - bons.
A - ve - va trine e nastri.

poco rit.

p a tempo

Ped. * Ped.

Sonora. (unfolding the ribbon)

This one is for you. Just look, bright - est
Que - sto è per voi. Ve - de - te, è co - lor

p

* Ped. *

Harry. (unfolding a silk handkerchief)

con galanteria

Sonora.

And this is
E questo è az -

crim - son,
por - pora

The co - lour of your lips.
co - me la vo - stra bocca.

pp

Ped. *

Minnie.

Thank you, thank you!
Gra - zie, gra - zie!

Harry.

blue as blue, just like your eyes.
-zur - ro, co - me il vo - stro sguar - do!

44

p *pp*

Ped. Ped.

Minnie.

(Minnie drinks and returns the glass to Ashby, who empties it at one draught.)

parlato acuto

(who has risen and poured himself out some drink, raising his glass and handing it to Minnie.)

Hip!
Hip!

Ashby.

Re - gards of Wells Far - go!
Gli o - mag - gi di Wells Far-go!

p *pp*

Ped. Ped.

Minnie.

Mosso.

(offering Ashby cigars)

Hip!
Hip!

Ashby.

45 Mosso.

rall.

p

Minnie. *a piacere parlato graziosamente*

«Re-galias? Au-roras? Eu-rekas?»

«Re-galias? Au-roras? Eu-rekas?»

a tempo

Ashby. (gallantly)

Ah, if it comes from

Se li sce-glie-te

al I° tempo

col canto

a tempo

Ashby.

you, an-y will do; the brand won't mat-ter. They all will taste a-

voi, la qua-li-tà non con-ta nul-la. O-gnu-no a-vrà per

p

Nick.

(to Minnie, in low tones)

Say,

Vi

Ashby.

-like of the dain-ty hand that has touched them.

me il pro-fu-mo del-la man che li toc-ca!

senza cresc.

Nick.

Min-nie, give them all a pleasant word; it's ripping what it will do for

pre-go, andate in gi-ro: o-gni vostro sor-ri-so è u-na consuma-

senza cresc.

Minnie. All^tto mosso (*quasi lo stesso movimento*)

(giving him a playful smack on the shoulder) (catches sight of Rance sitting apart)

You old rascal! Good evening to you, Sher-iff, Good

Mala lingua! Vi do la buo-na se-ra, sce-

Nick.

business!

- zione!

46 All^tto mosso (*quasi lo stesso movimento*)

p

Minnie.

evening!

- rif- fo!

J. Rance.

Good evening to you, Girl.

Buo-na se-ra, Min-nie.

3

rit.

sostenendo

cresc.

(to Minnie, handing her a little bag of gold)

(Minnie gives Nick the money; the latter wipes out Sonora's account, weighs the gold, signs for it and places it in the barrel)

Sonora.

Here, Girl, clear the slate with that!

Tirau-na ri-ga sul mio conto!

(going close up to Rance)

poco rit.

Ashby.

It seems to me sheer

Con queste bande in

dim.

poco rit.

Ashby. Moderato mosso. ♩ = 100.

mad - ness to keep all that gold here with those road-a-gents

gi - ro, è u - na paz - zi - a te - ner l'o - ro qua

Moderato mosso. ♩ = 100.

pp

Ashby.

prowl - ing. Up in our bank it would be far saf - er.

den - tro. Al - l'Agen - zi - a stareb - be mol - to meglio.

47 (Rance and Ashby continue their talk apart)

(Minnie has taken a Bible from a box on the counter, goes down to the centre of the stage and sits down to begin school. The miners push aside the table on the R. bring a bench, put two rows of chairs behind it and sit down opposite Minnie, chattering and inattentive. Sonora has fetched some slates from the counter and hands them round)

Minnie. Andantino. ♩ = 80.

(turning the pages)

Where were we?

Dove e - ra - va - mo?

Andantino. ♩ = 80.

pp

Ped. ✻ Ped.

Minnie.

Ruth.... E - ze - kiel.... No - .... Esther? No -

Ruth.... E - ze - chiel..... No..... E - ster? No...

✻ Ped. ✻ Ped. ✻

Minnie.

(claps her hands for silence. The miners immediately quiet down)

Here's the book-mark- «Fif - ty - first Psalm of Da - vid.»
Ecco il se-gno. *«Salmo cinquantu - ne-si - mo, di David.»*

48

p

Ped. * Ped.

Minnie.

(to Harry)

senza affrettare

Har-ry, tell me, who was
Har-ry, *ricordi chi e-ra*

leggerissimo

pp

p

* Ped.

Minnie.

Appena mosso. ♩ = 112.

Da - vid?

Harry. *Da - vid?* (getting up, quaintly, like a little schoolboy saying his lesson)

A king in old - en times, a reg'lar he - ro, who
E-ra un re dei tem-pi an - tichi, un ve-ro e - ro - e che

Appena mosso. ♩ = 112.

p

p

*

Harry.

when he was a young-ster, he armed him-self with an as - ses'
quando e-ra ra - gaz - zo, ar - ma - to - si d'u-na ma-scel - la

Harry.

(Trin gently imitates the braying of an ass)

(impatient with Trin)

jaw - bone, And went for a great big gi - ant and slaughter'd

d'asi - no, affrontò un gran gi - gan - te e l'ammaz -

49

f *dim.*

Minnie.

(Joe suddenly gets up, noisily opens a very big knife, and then - calmly sharpens a pencil)

(Minnie bursts out laughing)

(to Harry)

quasi parlato

Harry.

Oh, what a mud-dle, sit down!

Che con-fu-sio - ne! Sie-di.

him.

-zò.

p

Minnie.

poco rit. ♩= 80. *a tempo*

Sit down Joe! Now we'll have read - ing.

A posto, Joe! O - ra leg - gia - mo.

col canto ♩= 80. *p a tempo* *p*

Minnie.

The se - cond verse: "A -

Ver-setto se - con - do:

50

Minnie.

"Purge me with hys-sop and I shall be clean."
-sper-gi-mi d'is-sò-po e sa-rò mon-do."

Trin.

(ingenuously)

What is this
Co-s'è quest'is-

p

Minnie.

A plant that grows in the East.
E u-n'erba che fa in O-rien-te.

Trin.

hys-sop, Min-nie?
-sò-po, Minnie?

Joe.

(gently)

And don't it grow out
E qui da noi non

Ped. * Ped. *

Minnie.

Yes, Joe, in ev'-ry-bo-dy's heart, a
Sì, Joe, nel cuo-re o-gnun di no-i ne

Joe.

here?
fa?

Minnie. (seriously)

lit - tle bit is grow - ing. In the heart.

Joe. *ser - ba un ce - spu - glietto. Nel cuo - re.*

(laughing)

In the heart?

Nel cuo - re?

51

p

Minnie. (resuming the reading)

"Wash me and I shall be whi - ter than

"La - va - mi e sa - rò bian - co co - me

pp

ppp

Ped. *

Minnie. *sostenendo*

snow. Cre-ate in me a clean heart O God, Re-

ne - ve. Po-ni dentro al mio pet - to un pu - ro cuo - re, e

p

Ped. *

Minnie. *poco rit.*

-new a righteous spi - rit, spi - rit with - in

rin - nov-el - la in me u - no spi - ri - to e - let -

poco rit. *p*

Minnie. (shutting the Bible, and explaining)

a tempo

me.... " And that means, you boys, that all through-out the
-to.... " *Ciò vuol di-re, ra-gaz-zi, che non v'è, al*

a tempo *p* *mf*

Minnie.

wide world, there's no sin-ner who can't find
mon-do, pec-ca-to-re, cui non s'a-

dim. *p* Ped.

Minnie.

p *rall.*

a way or means of re-demp-tion. Don't we
-pra u-na via di re-den-zio-ne. Sappia o-

pp 52 *rall.* *p*

Minnie.

ritenendo

all of us hold in our heart that best and high-est teaching of
-gnu-no di noi chiudere in sè u-na su-prema ve-ri-tà d'a-

dolciss. espress.

dim. *ritenendo* *dim.* *pp*

(all are motionless and impressed by Minnie's words. She goes up to Trin and looks at him questioningly. Trin remains dumb, Minnie goes up to Sonora, and touches his forehead with her finger, as if to inscribe what she has said in his memory.)

Minnie. Andante calmo.

love?
- *mo - re.*

Andante calmo.

cresc.

Nick.

dim.

ppp

poco rall.

Ped. Ped.

Nick.

Allegro vivo. ♩. = 116.

(coming in hastily)

The
La

53

Allegro vivo. ♩. = 116

ppp

f

(in uno)

Nick.

post-boy!
po-sta!

Trin.

The post-boy, the post-boy!
La po-sta, la po-sta!

Joe.

The post-boy, the post-boy!
La po-sta, la po-sta!

Harry.

The post-boy, the post-boy!
La po-sta, la po-sta!

Handsome.

The post-boy, the post-boy!
La po-sta, la po-sta!

cresc.

58 Andantino mosso. ♩ = 120.
(the gallop of a horse is suddenly heard)

pp

cresc.

Post-boy.

(the Post-boy dismounts and appears in the doorway)

dim. *p*

Post-boy. (nodding)

(gives Nick the letters, who carries them in)

Hel-lo, you boys! Be on your guard! a greaser has been
Hel-lo, ra-gaz-zi! *State at-ten-ti!* *s'è vi-sto sul sen-*

f *p*

Post-boy.

(Nick distributes the post – a despatch for Ashby, letters for Happy, Handsome and Joe; a newspaper for Harry)

(Ashby opens his despatch, reads it with amazement)

seen, hanging round the district...
-tie-ro un ceffo di me-ticcio...

59

mf *p*

Ashby. (going up to the Post boy)

Ex-press, you know a certain Ni-na? Ni-na Michel-to-
Postiglio-ne! *Cono-sci* *cer-ta* *Ni-na? Ni-na Michel-to-*

poco rit. *a tempo*

Minnie.

(interposing, as one who is well-informed)

She's a cute Spanish crea-ture

È u - na fin - ta spa - gnuo - la

Ashby.

-re-na?

-re-na?

dolce ma sentito

p

mf

Minnie.

a na-tive of Ca - chu - ca, we all know her: de signing

na-ti - va di Ca - chu - ca, u - na si - re - na che fa con-

f

Minnie.

cedendo *a tempo*

hus - sy, who spends her time og - ling all the men... You

-su - mo di ne - ro - fu - mo per far si l'occhio lan-gui-do... Chie -

rit. poco *a tempo* *con espress.*

mf

(Trin and Sonora, who are near her, make embarrassed negative signs. The Post-boy goes out with Nick. Minnie goes back to the counter. Happy, Handsome, Joe and others in various positions, some at the back, some more in front, peruse their letters. Harry reads his paper, Ashby and Rance advance towards the footlights)

Minnie.

ask the boys a-bout her!

Ashby.

-de - tene ai ra-gaz - zi!

Sce -

60

cresc.

mf

f

J. Rance.

What's that?

Ashby.

Co - me?

(showing him the folded despatch)

Sher - iff, to-night I'll have Ra-mer - rez swinging... The ad -

- riffo, questa se - ra ho Ra-mer - rez al lac - cio... L'av-ven-tu -

mf

J. Rance.

Ashby.

- ven-turess Nina has be-trayed his movements to-night at midnight he'll be at the "Palm

- re-ra mi di-ce che sa il co-vo del bandi - to, e che stanotte a mezzanot - te vada alle

col canto

J. Rance. (doubtfully)

That Mic-hel-to - re-na is a wrong' un. Ash - by, don't trust her.

Ashby.

Quella Michel - to-rena è u-na ca - na - glia. Ashby, non vi fi - da - te.

- eto?"

Pal-me:

p

Ped.

Ashby. (winking)

61 Hum! A love-lorn wo-man's re - venge, I've got him, Rance ab - so -

Hum! Ven-det-te di donne in-na-mo - ra - te. Ad og-ni mo-do, Rancè, tengo l'in-

p

(Ashby goes out by door at back, followed by Rance. The miners, scattered about, continue to read their letters; one tears up his letter scornfully after reading it, exclaiming "Damn!" Another kisses his letter and places it very carefully in his pocket-book; others read and fold up their letters saying "That's alright.")

Harry. (reading his newspaper sottovoce)

Big
In -

Handsome. (reading a letter, sottovoce but distinctly)

Kit - ty mar-ried?
Ket - ty spo - sa?

Happy. (reading a letter, sottovoce)

At last the poor old par-rot is dis-cour-aged,
Per-fi-no il pap-pa - gal-lo s'è av-vi - li - to,

Ashby.

- lute - ly.
- vi - to.

ppp

Harry.

fires,— wars,— huge earth-quakes, floods,— What
- cen - di, guer - re, ter - re - mo - ti, pie - ne... Quante

Handsome.

Who is mar-ry-ing my Kit - ty? Fan - cy!
e chi sposa la mia Ket - ty? Sen - ti!

Happy.

he calls: "Hap-py!" Then he says "He's
chiama: Hap-py! e poi di - ce: "Par -

Harry.

aw - ful dis - as - ters! In my own
co - se nel mon - do!... Al mio pa -

Handsome.

The clock-ma - ker, her neigh - bour... That deaf old mum - my!
L'o - ro - lo - gia - io suo vi - ci - no... Quel vecchio sor - do!

Happy.

gone!"
- ti - to!"..

8 *pp* 8

Harry.

coun - try, how may things be there? How are they far - ing?
- e - se, che fa - ran - no lag - giù? Sta - ran - no be - ne?

Joe.

(reading out very laboriously)

"Yes tru - ly,
Pur troppo,

(sighing, like one who remembers many things)

Handsome.

parlato

Well! Poor lit - tle Kitty!
Mah! Po - ve - ra Ketty!

Happy.

8

Harry.

(surrounding him) *mf*

Joe, what's wrong?
Joe, che c'è?

Joe.

Joe, my news is sad, my news is sad".
Joe, ci son no - ti - zie, no - ti - zie tri - sti...

Handsome.

(surrounding him) *mf*

Joe, what's wrong?
Joe, che c'è?

Happy.

(surrounding him) *mf*

Joe, what's wrong?
Joe, che c'è?

CHORUS.

Tenors.

(surrounding him) *mf*

Joe, what's wrong?
Joe, che c'è?

Baritones.

(surrounding him) *mf*

Joe, what's wrong?
Joe, che c'è?

p *pp* *f*

Harry.

(Nick has gone out)

Bad tid-ings? Pluck up courage!
Brutte nuove? Su, co - rag-gio!

Joe.

(dashing his cap on the ground in angry grief) (reads)

f

"Your poor old granny is no
E an-che nonna se n'è an-

Handsome.

Bad tid-ings? Pluck up courage!
Brutte nuove? Su, co - rag-gio!

Happy.

Bad tid-ings? Pluck up courage!
Brutte nuove? Su, co - rag-gio!

Bad tid-ings? Pluck up courage!
Brutte nuove? Su, co - rag-gio!

Bad tid-ings? Pluck up courage!
Brutte nuove? Su, co - rag-gio!

mf

Joe.

(is about to say more, but restrains himself, bites his finger, wipes his eyes with the back of his hand, and drily orders)

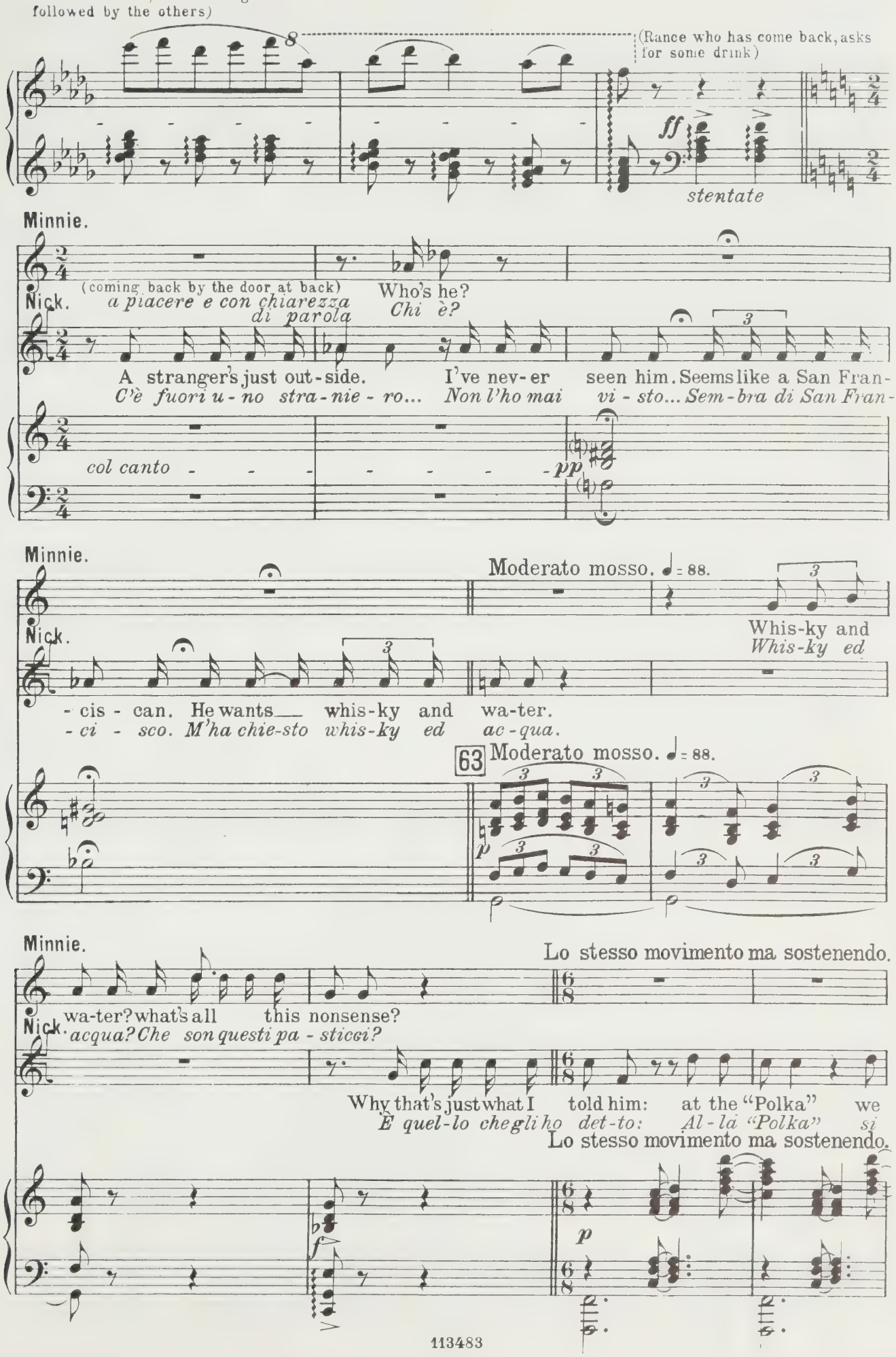
(goes to the counter

more!"
- da - ta!

Whis - ky!
Whis - ky!

62

f cresc.


where Minnie is, drinks and goes into the dance-hall followed by the others)
(Rance who has come back, asks for some drink)
ff
stentate
Minnie.
(coming back by the door at back)
Who's he?
Nick.
a piacere e con chiarezza di parola
Chi è?
A stranger's just out-side.
I've nev-er seen him. Seems like a San Fran-
C'è fuori u-no stra-nie-ro...
Non l'ho mai vi-sto... Sem-bra di San Fran-
col canto
pp
Minnie.
Moderato mosso. ♩= 88.
Nick.
Whis-ky and
Whis-ky ed
-cis-can. He wants whis-ky and wa-ter.
-ci-sco. M'ha chie-sto whis-ky ed ac-qua.
63 Moderato mosso. ♩= 88.
p
Minnie.
Lo stesso movimento ma sostenendo.
wa-ter? what's all this nonsense?
Nick.
acqua? Che son questi pa-sticci?
Why that's just what I told him: at the "Polka" we
È quel-lo che gli ho det-to: Al-la "Polka" si
Lo stesso movimento ma sostenendo.
f
p

Minnie.

Fetch him in. We'll curl his hair for
Ben, ven-ga. Gli aggiuste - re - mo i

Nick.

drink our whis - ky neat!
be - ve il whi - sky schietto.

(Nick goes out again by the recess. Rance pays with a large gold coin; Minnie gives him the change. Rance pushes it towards her; she looks at it contemptuously and pushes it back to Rance; the latter drops it into the ash-tray which is on the counter.)

Minnie.

him.
ricci.

p

Ped.

64 Meno.

p

Ped. Ped.

Minnie.

(smiling, indifferent) *rall.*

You don't.
Non lo

J. Rance.

(leaning against the counter.)

p

I'm gone on you Min - nie,
Ti vo - glio be - ne, Min - nie...

rall.

p *pp* *legato*

Minnie.

Andante sostenuto. ♩.= 58.

say so...
di - te...

J. Rance.

A thousand dollars, down, if you will
Mil - le dol - la-ri, qui, se tu mi

Andante sostenuto. ♩.= 58.

Minnie. (nervous, laughing)

Rance, you make me laugh at you... Be off, have done with it!
Rance, mi fa - te ri - de-re... Su via, fi - ni - te - la!

J. Rance.

(edging up to her)

kiss me!...
ba - ci!...

You can't stay
Tu non puoi

p

Minnie.

(dodging him, ironically)

And your good wife, sir? what of
E vo - stra mo - glie, che di -

J. Rance.

here a - lone! I'll mar - ry you...
star qui so - la! Ti spo - so...

dim.

Minnie.

her?
rà?

(with pride and energy)

Rance, stop it!
Rance, ba-sta!

J. Rance.

You've but to say so, she'll nev - er see me more!
Se tu lo vuo - i, mai più mi ri - ve - drà!

65

pp *ppp* *legato*

Minnie.

stop it! You annoy me! If I live like this, you know quite well it's be -
ba - sta! M'offen-de-te! Vi - vo so-la co - sì, voi lo sa - pe-te, perchè co -

pp

Minnie.

(feeling in her bodice and flashing a pistol before Rance's eyes)

- cause I like it.... I've got a safe and sure pro-tec-tor by me.
- sì mi piace.... con questa com - pa-gnia si - cu - ra e buó - na

f *p*

Minnie.

who nev - er will de - sert me.
che mai non m'abban - do - na...

(with decision)

Rance, leave me in
Rance, lasciatemi in

66

f *pp* *f*

Minnie.

(puts back the pistol in her bodice. Rance moves away from the counter in silence, sits down at the faro-table, and shuffles the cards nervously)

(looks at him from under her lids, then goes up to him.)

peace.
pa-ce.

molto rall.

sf *p* *pp*

Minnie.

lentamente

rall:

Are you cross with me Rance? What for? I've told you straight what's in my
Siete in col-le-ra, Rance? Per-chè? V'ho detto il mio pen-sie-ro

rall. col canto

col canto *pp*

Minnie.

Andante sostenuto (*in quattro*) ♪ = 60.

mind
schietto....

(throws down the cards with a violent gesture; then in a harsh and strident voice)

J. Rance.

p

Min-nie, when I left my lit-tle home, be-yond the
Min-nie, dalla mia ca-sa son par-ti-to che è là dai

67

Andante sostenuto (*in quattro*) ♪ = 60.

p

J. Rance.

p

moun-tain a-cross the o-cean, no-bo-dy cared Minnie, not a creature,
mon-ti, sopra un al-tro ma-re: non un rimpianto, Minnie, m'ha segui-to,

J. Rance.

p

Nor did I waste a tear at leaving. No one loved me, and I loved

non un rim - pianto vi po-tea la - sciare! Nes-su-no mai m'a-mò, nes-su-no ho a-

cresc. *p*

J. Rance.

sostenendo *a tempo*

no one, and no one and no - thing gave me plea-sure! Deep in my

- ma - to, nes - su - na co - sa mai mi diè pia - ce - re! Chiu - do nel

sostenendo *a tempo* *mf*

J. Rance.

(bitterly.)

breast I have a gambler's heart embittered, warped and poisoned, which laughs at

pet-to un cuor di bi-scaz - zie - re, a ma-ro, av-ve - le - na - to, che ri-de dell'a -

mf

J. Rance.

rall. (deep) *sostenendo* *a tempo*

love and mocks at des-ti-ny..... 68 I set forth on my jour-ney at -

- mo-re e del de - sti - no: mi son messo in cam - mi - no at -

calando *rall.* *sostenendo* *a tempo* *pp*

J. Rance.

movendo un poco - - - - rall.

- trac-ted by nothing else than gold And gold a-lone has not deceived me.

- trat-to sol dal fa-sci-no del - l'o-ro È questo il so-lo che non m'ha ingannato.

movendo un poco - - - - rall.

Largamente. *Più mosso*

J. Rance. *f*

Now for a kiss from you, I'll give a for-tune!
Or per un ba-cio tu-o get-to un te-so-ro!

Largamente. *Più mosso* *accel.* *rall.* *dim.*

f *ff*

Minnie. Lentamente. (dreamily.) *rall.* Andantino *(in quattro)* ♪ = 100. *p sostenendo.*

Real love is ve-ry diff'rent. Down home in So-le-
L'amore è un'al-tra co-sa.... *Laggiù nel So-le-*

J. Rance. (mockingly)

Romantic!
Po-e-sia!

Lentamente. *rall.* Andantino *(in quattro)* ♪ = 100.

pp *col canto*

Minnie. *a tempo*

-dad, when I was lit-tle, I had a ti-ny smo-ky lit-tle
-dad, e-ro pic-ci-na, a-vevo un-a stanzuccia affumi-

a tempo 69

pp *p*

Minnie. *poco rit.* *a tempo* *rit.*

room a-bove the kitch-en in my fa-ther's inn. And I lived there with
-ca-ta nel-la ta-ver-na so-pra la cu-ci-na. Ci vi-ve-vo con

poco rit. *a tempo* *rit.* *col canto*

Minnie.

a tempo

fa - ther and moth-er, Ah! I've not for - got - ten:
babbo e mamma mi - a. Ah! Tut - to ri - cor - do:

a tempo

p

Minnie.

E-ven now I see the men come in at sun - down
ve-do le per-so-ne en-tra-re, u-sci-re a se - ra

Violin.

pp

Minnie.

poco rall.

Moth-er saw to the cook-ing and the
Mamma fa-cea da cuo-ca e can-ti -

cresc.

p

poco rall.

Minnie.

a tempo

bar, Fa-ther dealt the cards at
70 *- nie - ra, bab-bo da-va le car-te a fa-ra -*

a tempo

p

Minnie.

fa - ro, Mother.... she was lovely,
- o - ne, Mamma.... e - ra bel-la,

p

Minnie.

her lit-tle feet were pretty: Sometimes she'd take a hand at fa-ro:
a - veva un bel pie - di - no: Qualche vol - ta gio-cava anch'essa:

p

Minnie.

And I used to hide un-der-neath the ta-ble, hop-ing some-one would
ed io che me ne sta - vo sotto al ta - vo - li - no a-spet-tan-do ca -

pp

Minnie.

drop some money, and sometimes I'd see her snuggle her
- der qual-che mo - ne - ta, la ve-de - vo ser - rar fur - ti - va il

pp *pp* *pp*

Minnie.

rall.

foot close up to fa - - ther's....
piede al bab-bo mi - - o....

Lo stesso movto ♩ = 𝅗𝅥
ma sostenendo molto con anima

Oh, how she loved him!
S'a-ma-van tan-to!

71 Lo stesso movto ♩ = 𝅗𝅥
ma sostenendo molto

pp *cresc. molto*

Minnie.

allargando *poco affrett.* *opp. rall.*

Oh, how she loved him! Ah! so I don't want to take a husband, un-
S'a-ma-van tan-to! Ah! Anch'io vor-re-i trovare un uo-mo: e

allargando *col canto* *rall.*

mf cres. ancora *ff* *p*

Ped. * Ped. *

Minnie.

allarg.

-less I real-ly love him.
cer-to l'a-me-re-i.

(goes up to Minnie with a violent but promptly suppressed gesture.)

J. Rance.

(huffy.)

P'raps you have found the treasure al-rea-dy?
For-se, la per-la è già tro-va-ta?

a tempo *allarg.*

dim. *sf* *f* *ff*

(Minnie is about to reply when Nick returns, with him is Dick Johnson. He has his saddle and his furcoat under his arm)

Johnson.

Allegro vibrato ♩=120.

(throwing his saddle on the table on R; and his coat onto a chair haughtily)

72 Allegro vibrato ♩=120.

Who wants to curl my
Chi c'è, per farmi i

ff

(gives a start of surprise and recognition, but controls herself at once and goes to the counter)

Minnie. Un poco meno ♩=92.

Good eve-ning to you, stranger!
Sa - lu - te al - lo stra - nie - ro!

Johnson.

hair?
ric - ci?

Un poco meno ♩=92. *cantando*

f *p* *cresc.*

Minnie. (eagerly.)

Not
È

Johnson. (also gives a start of surprise — then says in gentler tones)

I'm the man who asked for wa - ter with his whis - ky.
Io son quel - lo che chie - si whisky ed ac - qua.

f *p* *cresc.* *cresc.*

Minnie.

real - ly? Nick, the stranger takes his whis-ky as he
ve - ro? Nick, il si-gno-re prende l' whis-ky come gli

f *p*

(Amazement on Nick's and Rance's part. Nick looks for a bottle of whisky under the counter puts it on the counter, adds another full of water and goes out by the recess. Rance looks on frowning.)

Minnie.

likes it.
pa - re.

73

p *cresc.*

Minnie. (points to a bench, slightly embarrassed.)

Be seat - ed....
Se - de - te....

I guess you're
Sa - re - te

p *cresc.* *dim.*

Minnie. Sostenendo. ♩. = 66.

(blushing.)

Johnson. tired....
stanco....

(equally embarrassed, looking at her, approaching the counter)

Yes.
Sì.

The Girl of the Camp?
La ra-gaz-za del campo?

Sostenendo. ♩. = 66.

mf *p* *mf* *p* *mf* *p*

J. Rance. (aggressively and rudely, goes up to Johnson.)

We don't let strangers in-side the Camp.
Nessun stra-nie - ro può entrare al campo.

mf *p* *m. d.* *p*

J. Rance.

74

Don't you think you've struck the wrong turn - ing?
Cer - to, voi sba - glia - ste sen - tie - ro.

f *p*

J. Rance.

(ironically.)

I fan - cy you set out to
Per caso, an - da - va - te a tro -

f

Minnie.

(to Rance reprovingly.)

a tempo

Rance!
Rance!

J. Rance.

rit.

vis - it Ni - na Mi - chel - to - re - na?
-va - re Ni - na Mi - chel - to - re - na?

m.d. *m.d.*

pp

Johnson.

(casually)

I just looked in here, want-ing to rest my
Fer - mai il ca-val - lo qual-che mo - men - to ap -

75

f *p*

sentito

p m.d.

m.s.

cresc.

Johnson.

horse for a while! and
- pe - na per ri - po - sar - mi.... e al

dolce, cantando

Johnson.

then, perhaps, a game of poker.
caso; ten-ta-re un bac-ca - rat.

J. Rance.

(rudely.)

Of po - ker? And what's your
Gio - ca - re?! E il vo - stro

Minnie.

(laughing.)

Who-ev - er cares out here to know the name of strang - ers?
For - se che qui si sa il no - me del - la gen - te?

J. Rance.

name?
no-me?

Johnson.

(looking straight at **Rance.**)

John-son. I'm from Sacra-
John-son. Ven-go da Sacra-

J. Rance.

(hostile.)

John-son.... That all?
John-son.... E poi?

animato

Minnie.

(very prettily.)
poco rit.

Glad to see you here, Johnson of Sa-cra-men-to!
Ben-ve-nu-to fra noi, Johnson di Sacra-men-to!

Johnson.

- men-to.
- men-to.

Thank you....
Gra-zie....

f *p* *pp* *dolce* *ppp*

(Rance retires apart, shaking with anger.)
(Nick goes out.)

Minnie.

Un poco meno ♩.= 58.

(smiling.)

Yes, if
Sì, se anche

Johnson.

(Minnie and Johnson chat, leaning against the counter.)

p

So you re-mem-ber me still?
Vi ri-cor-da-te di me?

76

Un poco meno ♩.= 58.

legato

Minnie.

you re-mem-ber me....
voi mi ri-cor-da-te....

Johnson.

dolce

Could an-y one for-get? 'Twas on the
E co-me non po-trei? Fu pel sen-

Minnie.

You were re-turn - ing....
Fu nel tor - na - re....

Johnson.

road that leads to Mon-te - rey.
- tier che me-na a Mon-te - rey.

sempre pp

Minnie.

You handed me a spray of jas-mine....
m'of-fri-ste un ra - mo di gel-so - mi - no....

Johnson.

And then I
E poi vi

77

Minnie.

rit.

But I re-
Ma io non

Johnson.

said to you: Let's gath - er ber-ries to - ge - ther....
dis - si: An - dia-mo a cog-lier le mo - re....

p *più p* *pp* *rit.*

Minnie.

a tempo

- fused.... You re-mem-ber that, then?
ven-ni.... Ri-cor-da-te, si - gno - - re?

Johnson.

cantando You wouldn't....
a tempo *È ve - ro....*

pp

Minnie.

Then I passed on my way....
Io ri-presi il cam-mi-no....

Johnson.

I should think so!....
Co-me a-des-so....

pp

Minnie.

(lowering her eyes.)

p

Then you were say-ing.... Can't re - mem-ber what....
Voi di-ce-va-te.... Non ri - cor-do più....

Johnson. (going close to her.)

Yes, Yes, you do re-mem-ber:
Sì, che lo ri-cor-da - te:

Minnie. (taking the words from his mouth.)

You would ne - ver for - get me_
Non m'a - vre - ste scor - da - to.

Johnson. (gently.)

Told you that from that hour....
Dis - si che da quel - l'o - ra....

And I ne - ver
Nè v'ho scor - da - to

78

Minnie. *mf*

How of - ten I
Quan - to tem - po spe -

Johnson.

shall, no, no!
mai, mai, mai!

cresc. *mf*

Minnie. (sadly.) *p dolce*

hoped we'd meet a - gain_____ But
- rai di ri - ve - der - vi_____ E

dim.

Minnie. *Meno.* (They look into each other's eyes.)

no, we ne - ver met!
non vi vi - di più!

rall. e dim. *perdendosi*

Meno. *pp*

(Rance, who has come up to the counter, knocks Johnson's glass off it with a blow.)

Allegro moderato ♩= 112.

J. Rance.

f *a tempo*

Mister John-son, your be-haviour's of - fensive!
Si-gnor Johnson, voi m'a-ve-te sec - ca-to!

79 *Deciso*
a tempo

Allegro moderato ♩= 112.

col canto - - - - - -

f

J. Rance.

I am Rance, the sher - iff. I'm not here to be
So - no Rance, sce - rif - fo. Non mi la - scio bur -

ff *p*

J. Rance.

fooled.
- la - re.

What's your busi - ness up
Che ve - ni - te a far

mf *f*

(Johnson steps back and looks at him contemptuously putting his hand to his revolver; Minnie stops him with her hand; Johnson smiles, shrugs his shoulders, and leans up against the counter again, taking no further notice of Rance.) (Rance goes to the door of the dancing-hall, - - - - and calls:)

J. Rance.

here?
qui?!

80

You
Ra -

p VUOTA. *pp* *col canto -*

J. Rance.

ben ritmato

fel - lows! Come here a mo-ment! This strang-er won't ex - plain his
- gaz - zi! U - no stra - nie - ro ri - cu - sa con - fes - sa - re per-

J. Rance.

(Some miners come out of the dancing-hall.)

busi-ness in the camp!
- chè si tro - va al cam - po!

mf *f*

Five Tens.

(to Rance.)

(confronting Johnson.)

He won't? We'll make him speak up!
Chi è? Lo fa - re - mo can - tar!

CHORUS.

Five Bars.

(to Rance.)

p

He won't? He won't? We'll make him speak up!
Chi è? Chi è? Lo fa - re - mo can - tar!

mf *f* *p*

Minnie. (stopping them with an imperious gesture.) *sostenendo* - - - *a tempo*

81 Wait a mi-nute! I know him, boys, I know him; and I'll vouch for

Io lo co - no-sco! In - nanzi al campo in - te - ro sto garan-te per

f

Minnie. (Minnie's intervention pacifies the miners, who go up to Johnson, and welcome him with cordial faces.)

Johnson!

Johnson! decisamente

f

VUOTA.

Sonora. Un poco meno ma sempre con moto. ♩ = 108.

82 Un poco meno ma sempre con moto. ♩ = 108. Well, good eve - ning, Mis - ter.

Buo - na se - ra, si - gnor

dolce

p

Johnson. (cordially shaking the outstretched hands.)

Good eve - ning, good

Ra - gaz - zi, buo - na

Sonora.

John-son!

Johnson!

Johnson.

eve - ning!

Trin. *se - ra!*

(pointing to Rance who, paler than usual, has withdrawn to the back of the stage.)
(skipping for joy.)

What a snub for old Rance!
N'ho pia - ce - re per lui!

brillante

mf

Trin.

(rubbing his hands.)

The fool will see at last he's not the master of the
Questo cial - tro - ne smet-te - rà quel fa-re da pa-

f *ff* *p*

Trin.

83 "Pol - ka!"
- dro - ne!

string. e cresc.

p *mf*

Johnson.

With
Ac -

Harry.

(to Johnson, pointing to the dancing-hall)

Mis - ter John - son, you danc - in'?
Si - gnor John - son, un val - zer?

f

Johnson.

Allegro con slancio. (*Tempo di Valzer in uno*) 𝅗𝅥. = 88.

pleasure.

(Violini.) *-cet - to.* *con slancio* (Legni)

Allegro con slancio. (*Tempo di Valzer in uno*) 𝅗𝅥. = 88.

84

ff *mf*

Johnson.

(offering Minnie his arm.)

Per - mit me?

Per - met - te - te?

p

Minnie. (all look at Minnie, with mingled surprise and pleasure, smiling as if to urge her to dance. Only Rance is frowning.)

(smiling in confusion.)

I? Ex - cuse me, Sir:

Io?.. Scu - sa - te - mi:

85

p *pp* *m. s.*

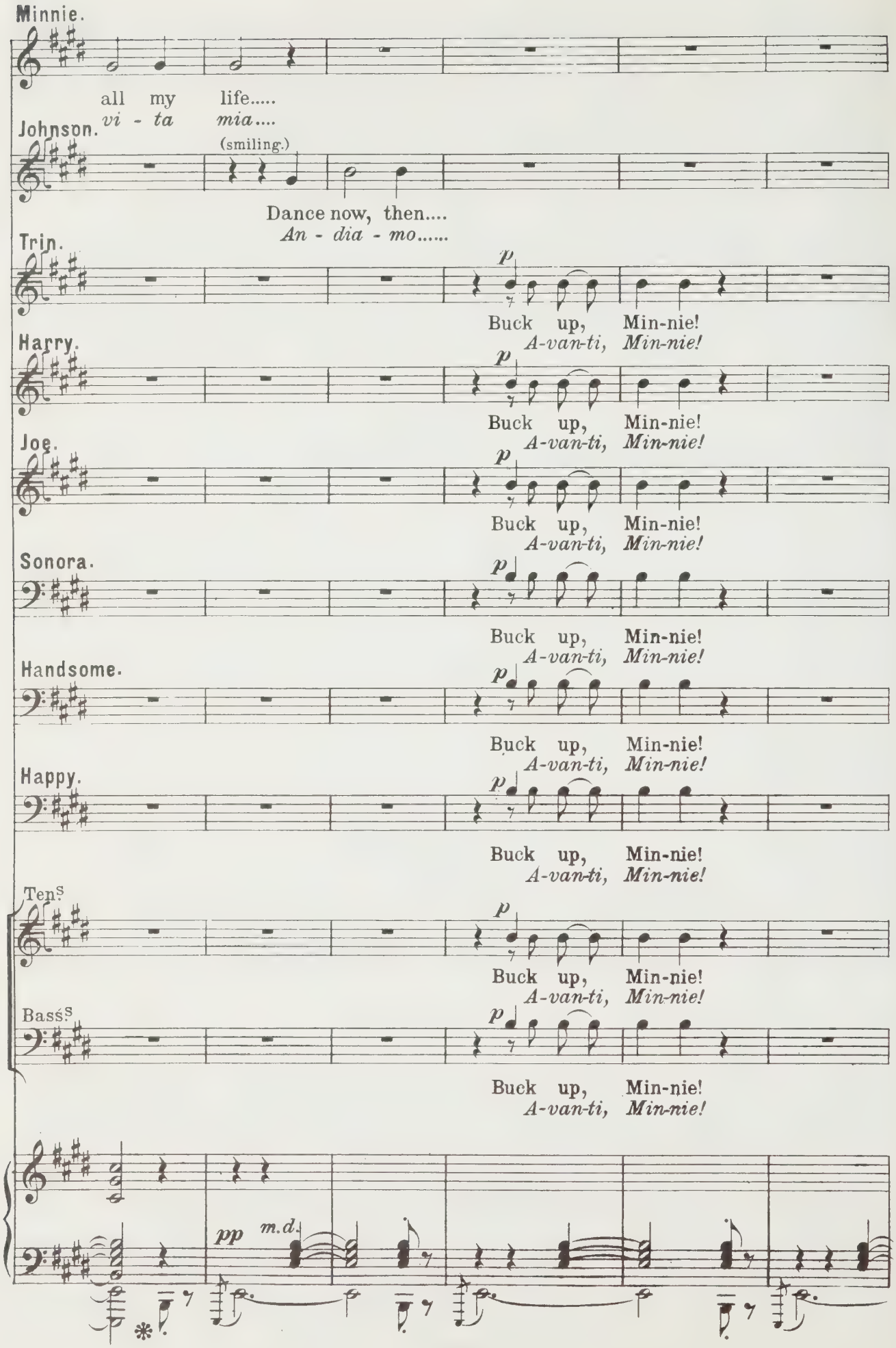
Ped.

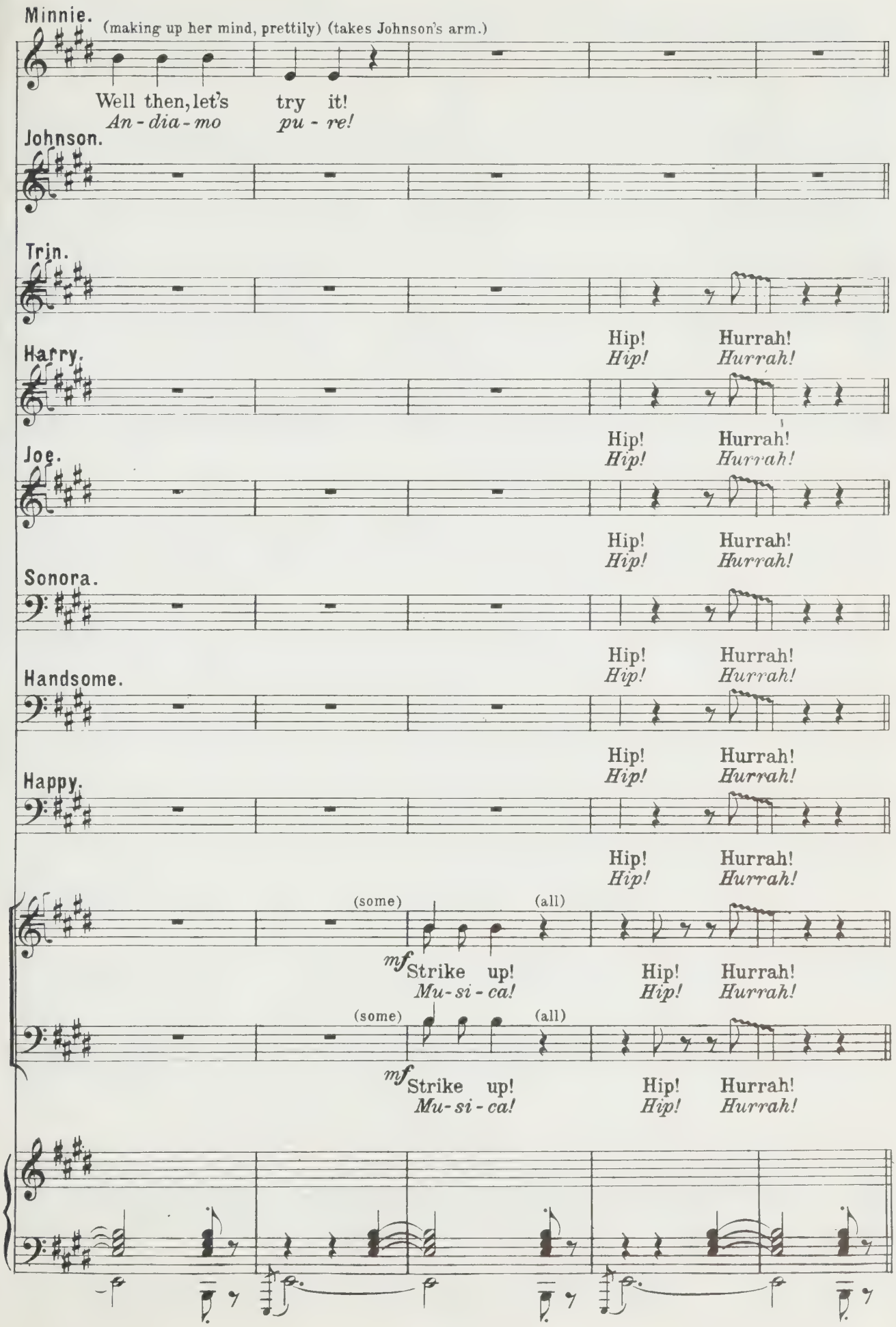
Minnie. (very simply.)

P'raps you will not be - lieve it, but I've ne - ver danced in

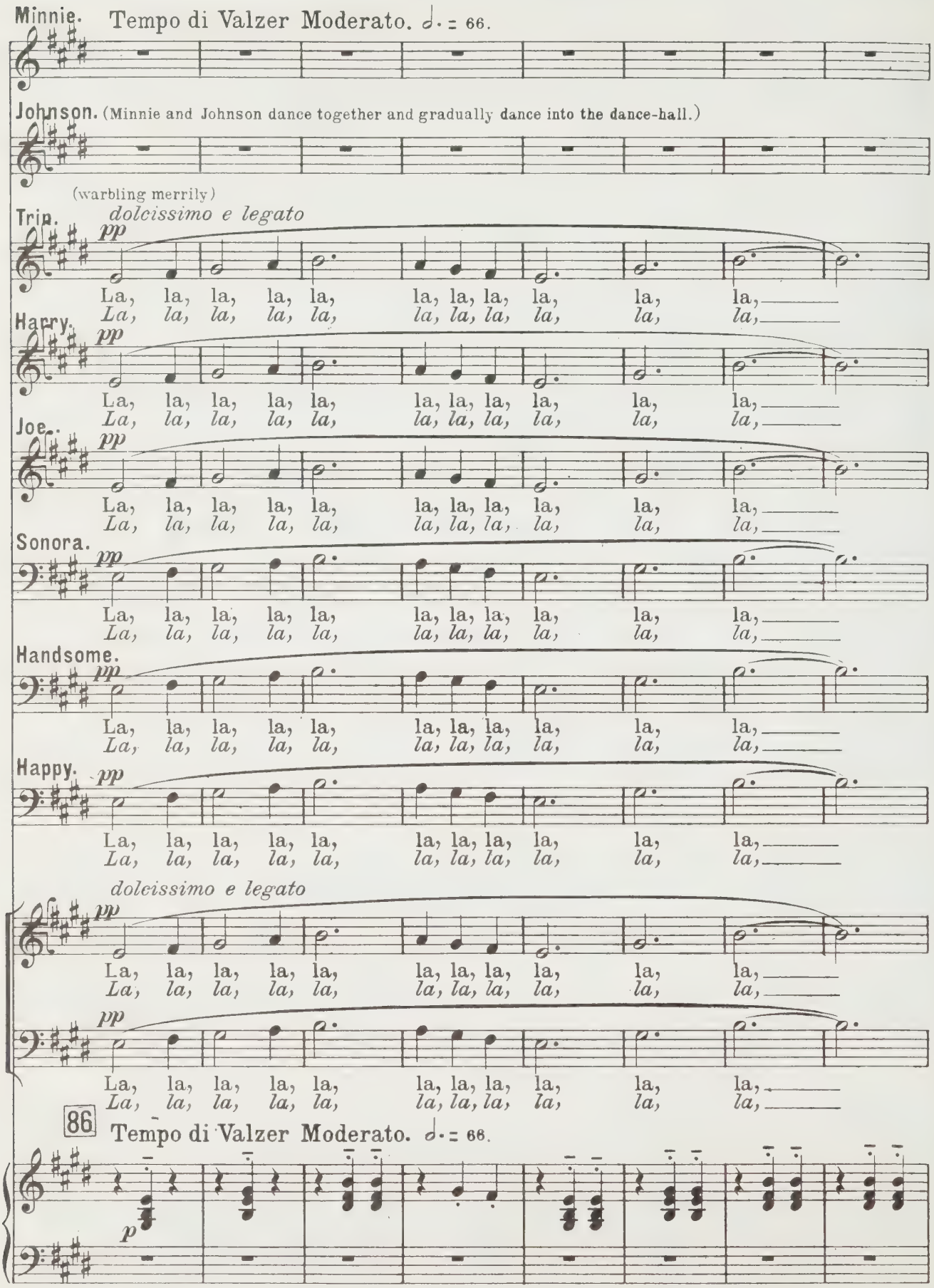
voi non lo cre - de - re - te, non ho mai bal - la - to in

Ped.


Minnie.
all my life.....
vi - ta mia....
Johnson.
(smiling.)
Dance now, then....
An - dia - mo.....
Trin.
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Harry.
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Joe.
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Sonora.
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Handsome.
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Happy.
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Tens
p
Buck up, Min-nie!
A-van-ti, Min-nie!
Basss
p
Buck up, Min-nie!
A-van-ti, Min-nie!
pp
m.d.


Minnie.
(making up her mind, prettily) (takes Johnson's arm.)
Well then, let's try it!
An - dia - mo pu - re!
Johnson.
Trin.
Hip! Hurrah!
Hip! Hurrah!
Harry.
Hip! Hurrah!
Hip! Hurrah!
Joe.
Hip! Hurrah!
Hip! Hurrah!
Sonora.
Hip! Hurrah!
Hip! Hurrah!
Handsome.
Hip! Hurrah!
Hip! Hurrah!
Happy.
Hip! Hurrah!
Hip! Hurrah!
(some)
(all)
mf Strike up!
Mu - si - ca!
Hip! Hurrah!
Hip! Hurrah!
(some)
(all)
mf Strike up!
Mu - si - ca!
Hip! Hurrah!
Hip! Hurrah!

(They all accompany the music; the first quarter by lightly stamping their feet on the floor; the others by lightly clapping their hands, thus following the two dancers. A miner holds back the bearskin hanging across the door of the dance-hall.)



Trip.

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

Harry.

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

Joe.

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

Sonora.

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

Handsome.

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

Happy.

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

la, la, la, la, la, la, la-ra-la, la-ra-la, la,
la, la, la, la, la, la, la-ra-la, la-ra-la, la,

pp *p*

(They go off the stage; Sonora and Trin, after having pointed to Rance, who is sitting frowning at

Joe.

la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la,

Happy.

la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la,

(go off the stage)

la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la,

pp *p*

the table on the right, go off the stage too, dancing in a rather grotesque fashion— the miner who was holding back the bearskin, goes into the dance-hall also.)

Joe.

poco rall. - - *tornando a tempo* 87

pp

la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la.

Happy.

falsetto *pp*

la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la.

poco rall. - - *tornando a tempo*

falsetto *pp*

la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la.

pp

falsetto

la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la.

poco rall. - - *tornando a tempo* *lusingando e dolce cantando*

pp *pp*

Nick. (Nick comes from under the staircase with a lighted lantern; goes to the counter, looks for Minnie; puts the lantern on the floor— turns and sees Rance, and says to him:)

Where's Min - nie?
Dov' è Min - nie?

sostenendo *poco rit.*

J. Rance. (in surly tones)

She's in - side there, dancing with that dog, confound the
È là den-tro che bal - la con quel can di pe - lo

a tempo

(Nick shrugs his shoulders.)
(Rance angrily takes up Johnson's saddle and throws it onto the middle of the stage near the farotable.)

J. Rance.

fel - low, John - son of Sa - cra - men - to!
fi - no giun - to da Sa - cra - men - to!

cresc.

(Nick goes up to the balcony and puts out the lamp over the table — then comes down on the stage.)

CHORUS.

Tens (Twelve men, behind) (not too near, shouting very loud)

The gallows! The gallows!
Al lac-cio! Al lac-cio!

Basses

The gallows! The gallows!
Al lac-cio! Al lac-cio!

(shouting louder) (still behind, shouting)

The gal-lows! The gal-lows! The
Al lac-cio! Al lac-cio! Al

The gal-lows! The gal-lows! The
Al lac-cio! Al lac-cio! Al

cresc.

cresc. molto (Rance and Nick go towards the door at the back.)

gal-lows! The gal-lows! We'll hang him! Ah!
lac-cio! Al lac-cio! A mor-te! Ah!

gal-lows! The gal-lows! We'll hang him! Ah!
lac-cio! Al lac-cio! A mor-te! Ah!

8

cresc. molto

(shouting fiercely, louder and louder)

allargando

Ah! Ah! The gallows! The gallows! The gal-lows! Let's hang him!
Ah! Ah! Al lac-cio! Al lac-cio! Al lac-cio! A mor-te!

Ah! Ah! The gallows! The gallows! The gal-lows! Let's hang him!
Ah! Ah! Al lac-cio! Al lac-cio! Al lac-cio! A mor-te!

8

allargando

Allegro feroce. ♩= 184

Six Tenors.

(behind) Ah! The gal-lows! We'll
(shouting) *Ah!* *Al lac-cio! al*

Six Basses.

Ah! The gal-lows! We'll
Ah! *Al lac-cio! al*

88 Allegro feroce. ♩= 184

fff

Ashby.

(shouting)

Let's hang him! Let's hang him!
Al lac - cio, al lac - cio!

Castro.

(seeing Johnson's saddle on the floor)

(to himself) My
La

hang him!
lac - cio!

(Kick Castro and throw him down, so that he falls close to the footlights.)

hang him!
lac - cio!

meno forte

Ashby.

(to Nick)

Some drink! I'm ex -
Da be - re! Son

Castro.

(spoken in decrescendo tones)

ma - ster's saddle! He is captured!
sel - la del pa - dro-ne! *L'hanno pre-so!*

p *cresc.*

Ashby

-haust-ed.
mor-to.

J. Rance.

(seizing Castro by the hair and turning back his face)

f

Now
Fi

J. Rance.

then, you dir-ty son of a dog, Let us look at your
-glio di ca-ne, mo-straci la tua lu-ri-da

p *cresc.*

J. Rance.

face! You fol-low Ra-
fac-cia! Tu sei con Ra-

(Flauti)

p

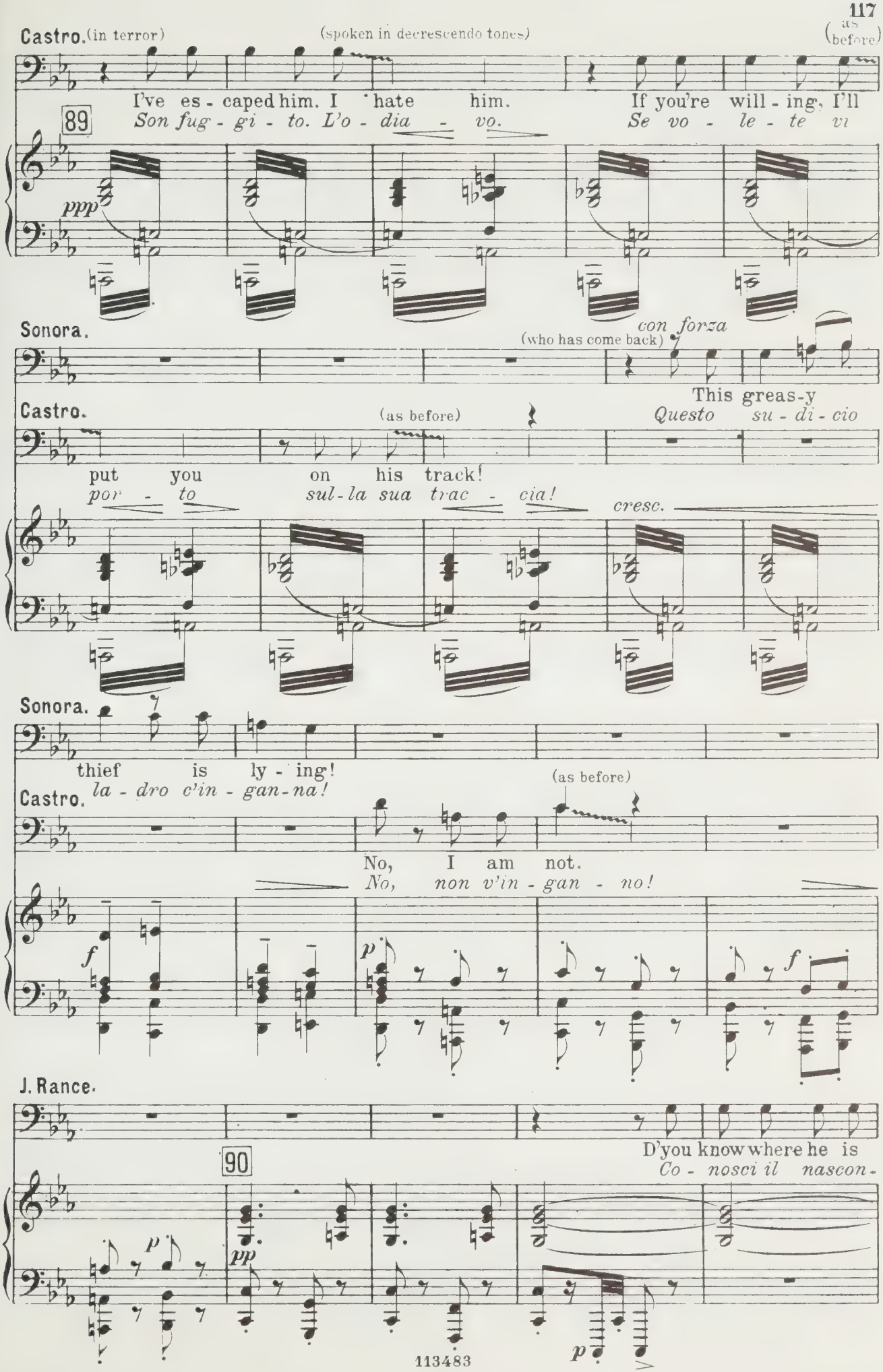
Ped. *pp* ✻

J. Rance.

(Sits down astride on a bench, at Castro's side; Sonora comes from the dance-hall and goes up to Castro; Trin and Joe follow him, but stay near the door.)

-mer-rez!
-mer-rez!

Ped. *pp* ✻


Castro. (in terror)
(spoken in decrescendo tones)
(as before)
I've es - caped him. I hate him. If you're will - ing, I'll
Son fug - gi - to. L'o - dia - vo. Se vo - le - te vi
89
ppp
Sonora.
(who has come back)
con forza
This greas-y
Castro.
(as before)
Questo su - di - cio
put you on his track!
por - to sul - la sua trac - cia!
cresc.
Sonora.
thief is ly - ing!
la - dro c'in - gan - na!
Castro.
(as before)
No, I am not.
No, non v'in - gan - no!
f
p
f
J. Rance.
D'you know where he is
Co - nosci il nascon -
90
p
pp
p

J. Rance.

hid - ing?
- di - glio?

Castro. (terrified, hoarsely)

'Tis not a mile from here: up the Ma - dro - na Ca -
E a po - co più d'un mi - glio: al - la Ma - dro - na Ca -

(all, except Rance, squat on the ground, close to Castro, and listen eagerly)

Castro. (as before)

- nyada. I'll show you the trail. By the
- nyada. Vi mostre-rò la strada. In

pp

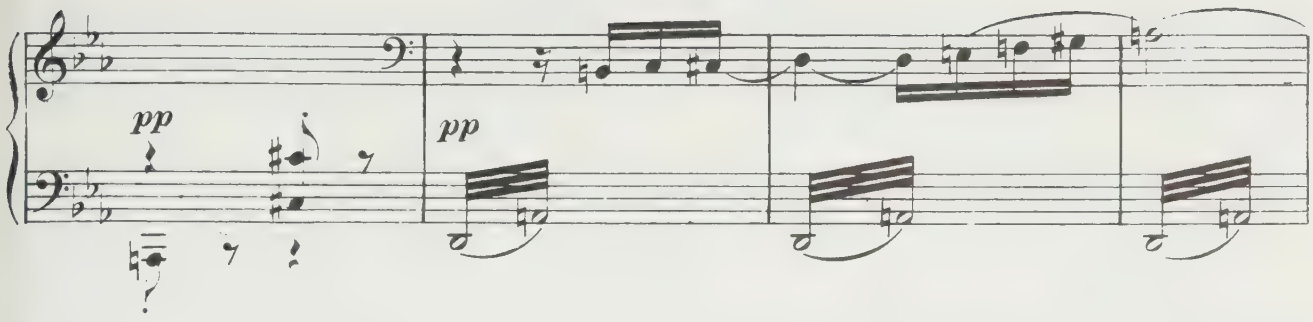
Castro. (half spoken)

name of my mo - ther, Ma - ria Sal - ta - ja, I swear I don't de -
no - me di mia ma - dre, Ma - ria Sal - ta - ja, giu - ro che non v'in -

Castro. (half spoken)

91 - ceive you! If you're rea - dy, I'll lead you.
- ganno! Se vo - le - te, vi por - to.

pp *p*



sostenuto - - - - a tempo

Castro. (fiercely) (half spoken)

I'll plant my dag-ger in his back!

Gli piante-rò nel dor-so la mia na - va-ja!

a tempo

col canto - - - - cresc. molto

ff

J. Rance. (asking those around him)

Shall we go?

Si va?

Ashby. (looks out, studying the sky)

Don't like the look of the sky: there'll be a

S'è an-nu-vo - la - to... A - vre - mo la tor -

ff mf

Rance. (Some miners bind Castro and sit him on the bench occupied by Rance.)

Bind him!

Le - ga-te-lo!

Ashby.

- bliz-zard.

-men-ta...

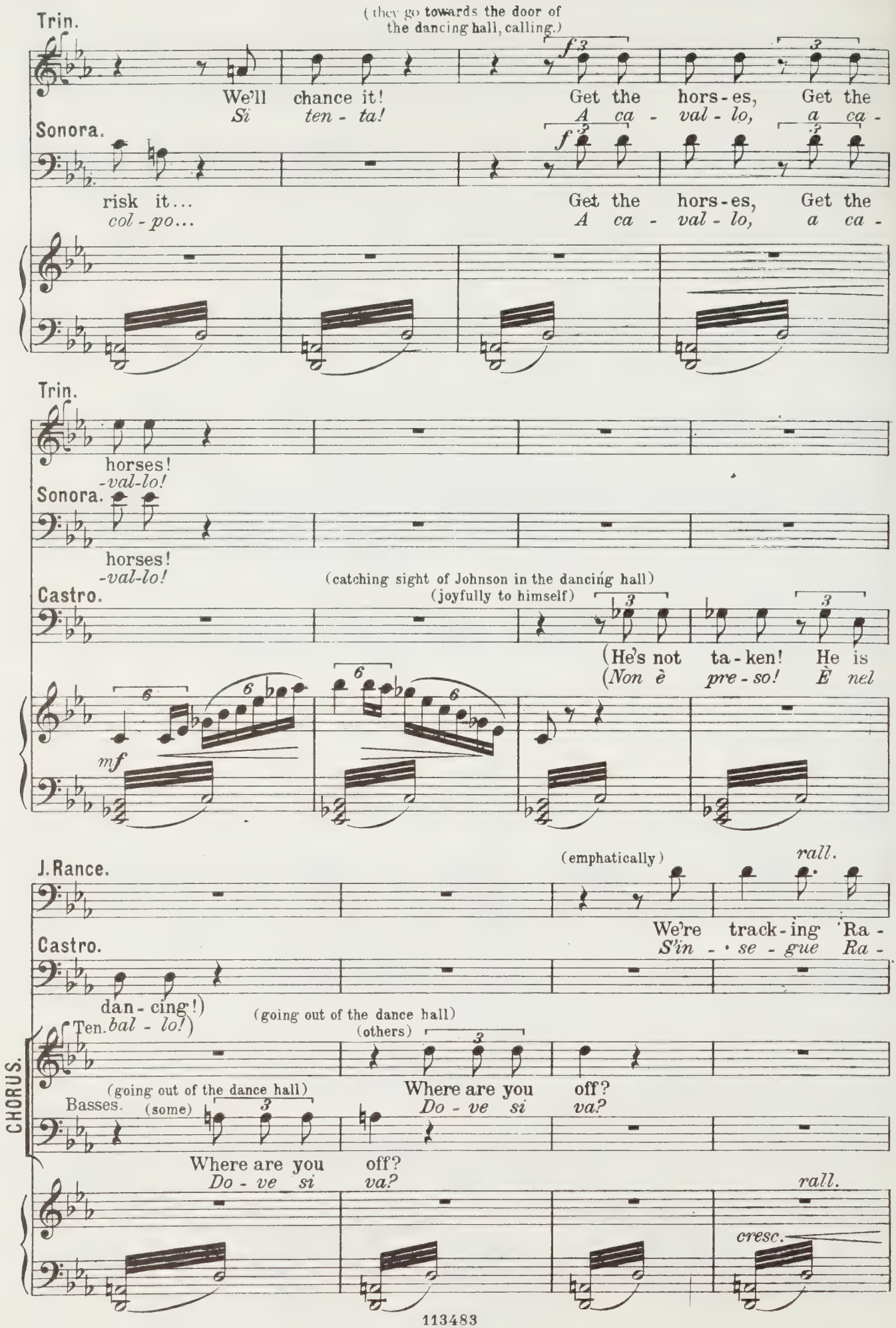
Sonora.

Let us

E un buon

92

f p


Trin.
(they go towards the door of the dancing hall, calling.)
We'll chance it! Get the hors-es, Get the
Si ten-ta! A ca-val-lo, a ca-
Sonora.
risk it... Get the hors-es, Get the
col-po... A ca-val-lo, a ca-
Trin.
horses!
-val-lo!
Sonora.
horses!
-val-lo!
Castro.
(catching sight of Johnson in the dancing hall)
(joyfully to himself)
(He's not ta-ken! He is
(Non è pre-so! È nel
mf
J. Rance.
(emphatically)
rall.
We're track-ing Ra-
Castro.
S'in-se-gue Ra-
dan-cing!)
Ten. bal-lo!)
(going out of the dance hall)
(others)
Where are you off?
Do-ve si va?
CHORUS.
(going out of the dance hall)
Basses.
(some)
Where are you off?
Do-ve si va?
rall.
cresc.

Nick. (who is anxious on account of Minnie and the gold-barrel and is pushing it towards the middle of the stage)

(to Sonora)

But the gold?
E l'o - ro?

J.Rance.

- merrez!
merrez!

Sonora.

(gallantly)

Min - nie's
Gli oc - chi di

93

a tempo

mf *f* *p*

Sonora.

rall.

love - ly eyes will sure-ly guard the trea-sure!
Min - nie ba - stano a guar - dare il te - so - ro!

(all the boys of the Camp and the miners including Rance go off.)

rall.

cresc. *mf* *cresc. molto* *pp*

Castro. (shouts to Nick)

a piacere

(Nick goes behind the counter to fetch the brandy. Johnson comes out of the dance-hall; seeing Castro, he controls his surprise, picks up his saddle from the ground, puts it on the faro-table and pretends to be shortening the stirrups, turning his back on Castro, but listening with keen attention.)

Some bran - dy!
A - guar - dien - te!

con garbo

col canto - - - - - ff a tempo

m.d. *p*

Meno. ♩ = 80.
(in subdued tones)

Castro.

94

I let them take me to mislead them, our men are close at hand in hi - ding.
Mi son lascia - to prende - re per svi - ar - li. Mi se - guo - no nel bo - sco i no - stri.

ppp misterioso

Castro.

Soon you'll hear a sig - nal; If you're rea - dy, you answer with a sig - nal!
Presto u - dre - te un fi - schio; se c'è il col - po, col fischio ri - spon - de - te!

(Ottavino)

Nick. (brings Castro the brandy, then says to Johnson:)

This man can put us on the trail of Ra -
Que - st'uo - mo sa la trac - cia di Ra -

pp

Nick.

(Men, horses and torches are visible outside; a hubbub of voices is heard.)

merrez....
-mer-rez....

(points to Castro.) (brutally)

(The men drag Castro off in their midst; Rance follows them, after a furious glance at Johnson.)

J. Rance. (comes on with several men).

Now, off with you!
Ora, vi - a!

cresc.

J. Rance.

molto

f

poco allargando

Nick.

Andante. ♩ = 76.

(at the door)

Good luck to you!

Buona for-tu - na!

Andante. ♩ = 76.

95

ff

m. s.

p dolce e legato

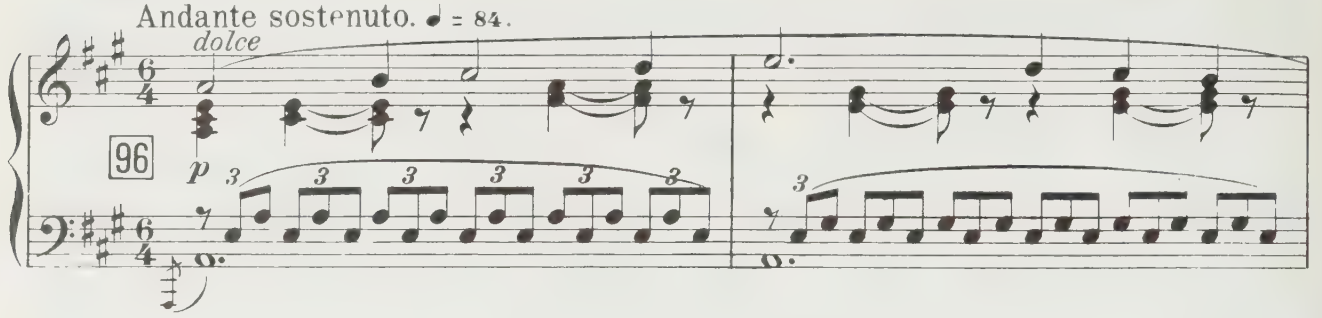
Ped.

J. Rance.

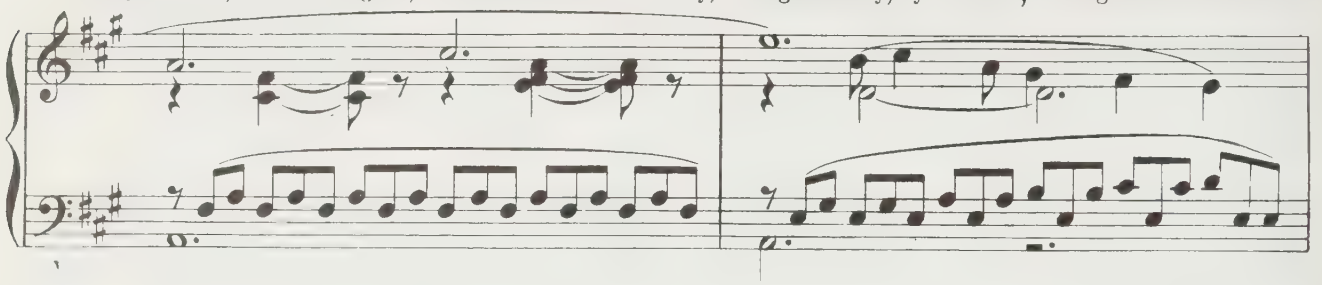
p

poco rall.

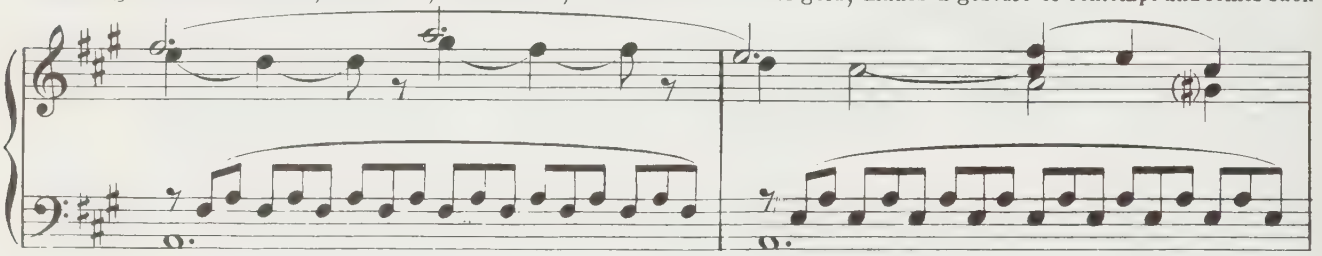
(Nick starts closing the "Polka". He goes to the floor above and puts out the light; goes to the dancing hall, to put



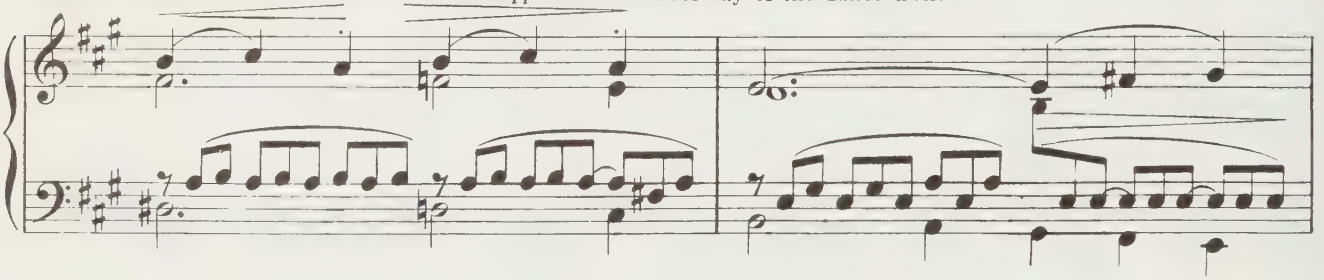
out the lights there; comes out again, looks at Johnson diffidently, then goes away, by the back, closing the door behind him.

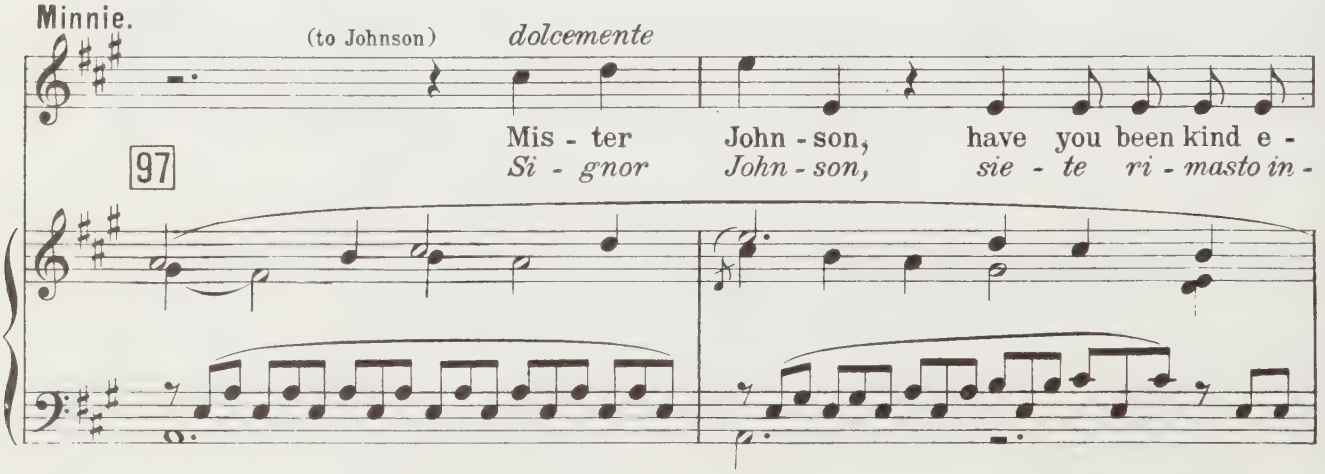


Johnson goes to the window, looks out, turns round, sees the cask full of gold, makes a gesture of contempt and comes back



to the faro-table to take his saddle. Minnie appears in the doorway of the dance-hall.)





Minnie.

- nough to stay be-hind and keep me com-pa-ny? to help me guard the
- die - tro a far - mi com-pa - gni - a per cus-to - dir la

Minnie.

house?...
ca - sa?...

Johnson.

(slightly perturbed)

(sits down at the card table.— Minnie re-mains standing in front of him, leaning against the table.)

If you're wil - ling... Cu - rious
Se vo - - le - te... Stra - na

pp

Johnson.

thing! To come a-cross you here where any one can
co - sa! Ri - tro - var - vi qui dove o - gnu - no può en -

Johnson.

come who wants to drink, or to rob you... Cu - rious
-tra - re per bere... o per ru - ba - re.... Stra - na

dim.

Johnson.

poco rall. *a tempo*

thing, to come a - cross you here.
co - - sa ri - tro - var - vi qui

98

poco rall. *a tempo*
con mollezza

pp *ben cantato e legato*

Minnie.

You bet your bot - tom dol - lar, I should
Vi do la mia pa - ro - la che sa -

Minnie.

know what to do with a fel - low...
Johnson. *prei te - ner fron-te a chi - un - que...*
(watching her, smiling.)

Ev - en if he came on - ly to
An-che a chi non vo - les - se ru -

pp *sempre senza crescere*

Minnie.

(laughing)

Johnson.

You're quite right there!
An-che!.. Que-sto

rob you of a kiss?
-ba - re più ch'un ba - cio?...

sempre p

Minnie.

sostenendo

not the first time it's hap - pened! But my ver-y first
m'è acca - du - to più vol - te Ma il pri - mo

cresc.

f sostenendo

Minnie.

(lowering her eyes) *p* (with charm) *poco rall.*

kiss my first kiss why I've still to give it.
ba - cio deb - bo dar - lo, deb - bo dar - lo an - co - ra.

p *pp* *pp poco rall.*

Ped. ✻

Johnson. Poco più animato. ♩. = 52.

(looking at her with growing interest) *a tempo*

(Minnie goes to the counter and begins to count the evening's takings.)

99 Not real-ly? D'you live here at the "Pol-ka?"
Dav-ve - ro? E a - bi - ta-te qui al-la "Pol-ka?"

Poco più animato. ♩. = 52.

p a tempo *p*

Minnie.

Johnson. No, in a ca-bin half-way up the mountain.
A - bi-to u-na ca-pan-na a mezzo mon-te.

(follows Minnie to the counter)

You are worth something
Me-ri - ta - te di

dolce

pp

Minnie.

poco rit. *a tempo* *rit.*

Johnson. I don't want it this just suits me; believe me.
Mi con - ten - - to A me ba - sta; cre-de-te.

bet - ter.
- me - glio.

poco rit. *a tempo*

p *rit.*

Minnie. *a tempo*

I'm proud to live a - lone and don't know what fear is.
Ci vi - vo so-la so - - la, sen-za ti - mo-re.

poco allarg. *a tempo*

a tempo *mf* *cresc.* *f*

Minnie. (puts the money into an empty cigar-box and goes up to the cask.)

100

I feel quite safe with
Io sen - to che an-che in

p *p*

Minnie.

you feel that I trust you,
voi mi fi - de - re - - i,

p

Minnie. (puts the box into the cask, taking the lid off the same; and comes down a little towards the R.)

tho' you're a stran-ger to me.
ben-chè non so chi sia - te...

cresc.

poco allarg.

mf *cresc. molto*

Johnson.

Real-ly I my-self hard-ly know
Non so ben nep-pur io quel che

101

f *p a tempo* *dim.* *pp*

Ped.

Johnson.

what I am...
so - no.

I've lived my life and en - joyed it
A - mai la vi - ta, e l'a - mo,

cresc. *f* *m.d.* *f* *p*

Johnson.

poco rall. - - - *a tempo ed agitando*

I en-joy it to - night! And so have you en -
e an-cor bel - la m'ap - par! *Cer-to an-che voi l'a -*

poco rall. - - - - - *a tempo ed agitando* *mf*

Ped. ✻

Johnson.

- joyed your life, but you've not yet lived it for all it's worth, and
- ma - te, ma non a - - ve - - te tan - to vis - su - to per guar -

f *p*

Ped. ✻ Ped. ✻

Minnie.

(confused) *p a piacere*

Johnson.

P'raps not, p'raps
Non so, non

tast - ed the ver - y last drop in the cup...
- dar fi - no in fon - do al - le co - se del mon - do...

col canto

Ped. ✻

Minnie. 102

(Minnie sits down at the little table on the right. Johnson follows her and listens, touched by her words.)

not...
so... Poco meno.

dolcissimo

pp a tempo *ppp*

Minnie.

(very simply)

I am on - ly a com - mon lit - tle crea - ture ob -
Io non son che u - na po - ve - ra fan - ciul - la o -

Minnie.

- scure and good-for - noth-ing: You talk to me in new and love - ly
- scu - ra e buo - na a nul - la: mi di - te del - le co - se tan - to

pp dolce

Minnie. *poco rit.*

(bewildered) *pp* *a tempo*

lan - guage be - yond my un - der - stand - ing... I can't ex - plain it, but
bel - le che for - se non in - ten - do... Non so che si - a, ma

poco rit. *pp* *pp* *a tempo*

Ped.

Minnie.

down in my heart I feel dis - con - tent - ed that I should be so
sen - to nel cuo - re u - no scon - ten - to d'es - ser co - sì pic -

103

pp *mf* *p*

pp

Minnie.

lit - tle, and a long-ing to raise my - self to
-ci - na e un desi - de - rio d'innalzar - mi a vo - i

pp

Minnie.

you, to you, high as the stars!
su, su, su, co - me le stel - - -

cresc. - - - - - - - - - -

Minnie.

- le,

A long-ing to be
per esser - vi vi -

f

calando e dim. molto - -

Minnie.

diminuendo - - - - - - - - - - - - rall. - -

near you, to be a - ble to speak with you!
-ci - na, per poter - vi par - la - re.

pp

rall. - - -

Ped.

ppp

Johnson. Andante mosso moderatamente. ♩.= 50.

dolcemente

p

What you can-not say, has been re-vealed by your heart, When my

Quel - lo che ta - ce - te me l'ha det - to il cor, quan - do il

104 Andante mosso moderatamente. ♩.= 50.

pp *pp* *pp*

Ped. ✻

Johnson.

arm circled your waist in the dance just now: When a - gainst my

braccio v'of - fersi alla danza con me: con - tro il mi - o

m.s.

rit. *a tempo*

Ped. ✻ Ped. ✻

Johnson.

heart I could feel yours beat, Mine was

pet - to vi sen - tii tre - mar; e pro -

p

Johnson.

flood - ed with joy di - vine And a

-vai una gio - ia stra - na, u - na

Johnson. *allarg. molto* — *a tempo* — *rall.*

won - d'rous joy I can not des -
nuo - va pa - ce che dir non

allarg. molto — *f* — *a tempo* — *p* — *rall.*

Ped.

Minnie. Animando un poco. ♩. = 72

Johnson. Ah, that I could read my heart like
Co - me voi, leg-ger-mi in cor non

105 -cribe! *so!* Animando un poco. ♩. = 72
estremamente piano

pp

Minnie. Lo stesso movimento. ♩. = ♩. *stringendo a poco a poco*

you, All that I know is that I'm full of
so: ma ho l'a - ni - ma pie - na di tan - ta al - le -

Lo stesso movimento. *cresc.*

pp *stringendo a poco a poco*

Ped.

Minnie. (breaks off, seeing Nick who has come in trembling by the door at the back.)

(shrick) (vexed)

Nick. joy and yet of fear What do you want?
-grezza, di tan-ta pa - u.... Che cosa c'è?

(fearfully)

Take warning.
Guardatevi.

string: *p*

Minnie. Allegro agitato. ♩ = 126.

(gets up, goes towards Nick)

Oh where?
Dove, Nick?

Johnson.

(holding her back)

Stay
Non an-

Nick. (stoops behind the counter and takes up a revolver. Goes out at the back closing the door.)

A - nother greaser is skulking round a-bout the camp.
S'è visto qui attorno un altro ceffo messi - cano.

106

Allegro agitato. ♩ = 126.

p

Johnson.

(a shrill whistle sounds through the darkness) (to himself)

p

here!
-da-te!

(The signal!)
(Il segnale!)

(Whistle behind, rather far off)

f

cresc.

fp

col canto

Minnie. (suddenly frightened, as if seeking protection with Johnson)

Just lis - ten!
A - scolta - te!

What-ev - er's that whistle?
Che sa - rà questo fischio?

Un poco meno. ♩ = 120.

a tempo

m.s.

p

Un poco meno. ♩ = 120.

Minnie. (pointing to the barrel)

107

In that small bar-rel, John-son, there's a for-tune. This is where the
In quel ba-ri-le, John-son, c'è un te-so-ro. Ci ri-pon-go-no

p

Minnie.

boys leave their gold. Ev'-ry night they stay
l'o-ro i ra-gaz-zi. O-gni not-te ri-

Johnson.

And they leave you a-lone?...
E vi lascian co-sì?...

p legato

Minnie.

here and sleep a-round it, Tak-ing turns to guard it. To-
-mangon qui a ve-gliar-lo a turno, un po' per u-no. Sta-

Minnie.

cresc.

-night they're all gone off on the track of that ras-cal...
-not-te son par-ti-ti sul-le peste di quel dan-na-to...

mf

Sostenendo un poco. ♩=88.

Minnie. (impetuously)

Oh! who - ev - er wants that gold,
Oh, se qual - cu - no vuol quell'o - ro,

108 Sostenendo un poco. ♩=88.

f

Ped.

Minnie.

can on - ly get it if he kills me
pria di toc - car - lo dovrà uc-ci - der - mi

dim. *cresc.*

Ped.

Minnie.

first!
qui!

f *p*

Ped.

Minnie.

rit. e con dolore

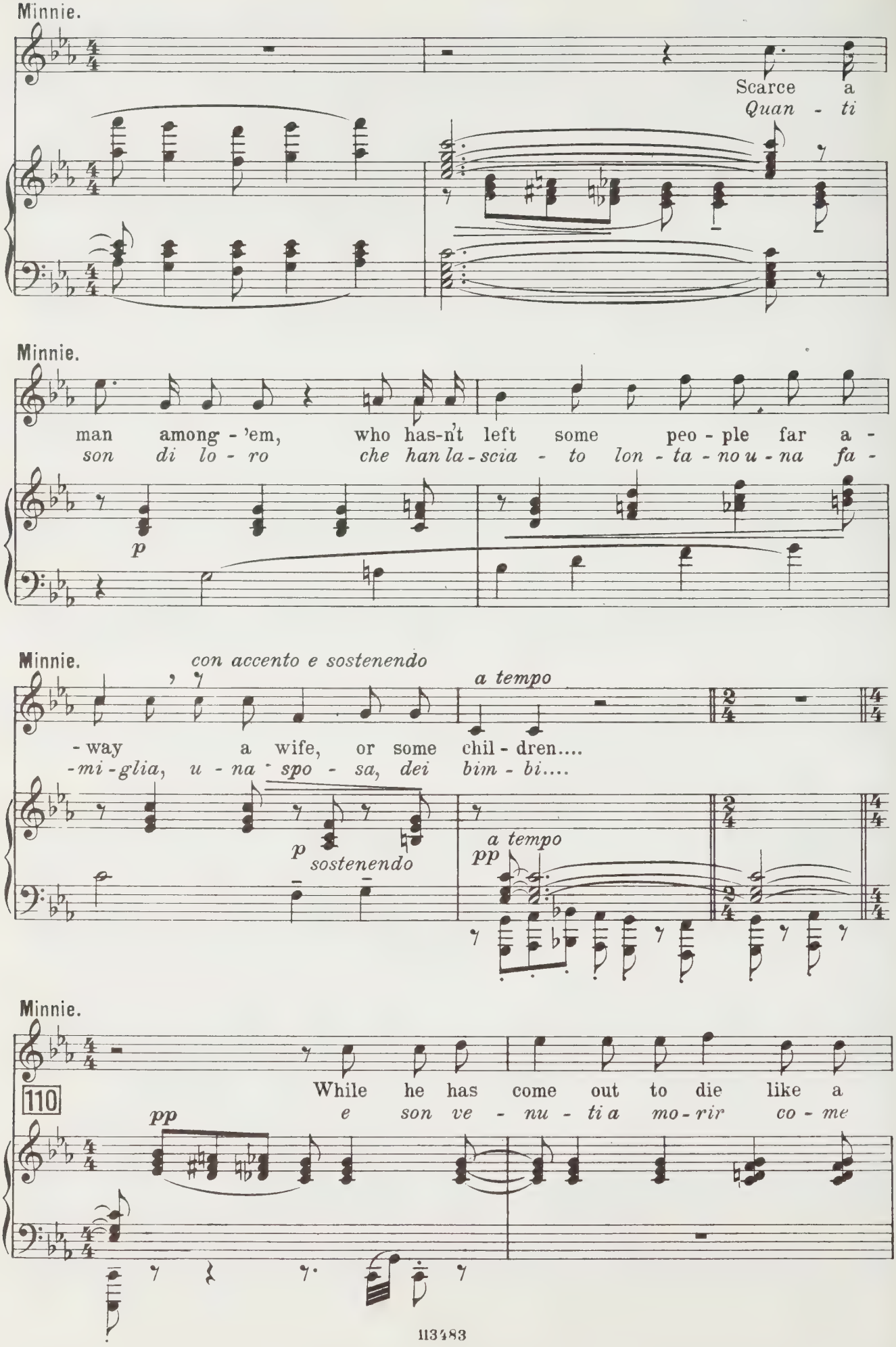
Poor wretched fel - lows!
Po - ve - ra gen - te!

Moderato mosso. ♩=108.

Moderato mosso. ♩=108.

109

pp *col canto* *p*


Minnie.
Scarce a
Quan - ti
Minnie.
man among - 'em, who has-n't left some peo - ple far a -
son di lo - ro che han la - scia - to lon - ta - no u - na fa -
p
Minnie.
con accento e sostenendo
a tempo
- way a wife, or some chil - dren....
- mi - glia, u - na spo - sa, dei bim - bi....
p
sostenendo
a tempo
pp
Minnie.
110
While he has come out to die like a
e son ve - nu - ti a mo - rir co - me
pp

Minnie.

dog or a packhorse in the mire, ___ just to send home some mo - ney
ca - ni in mezzo al - la fan - ghi - glia ___ per man - da - re un po' d'o - ro

cresc.

Minnie. *sostenendo* dramatically *f* *a tempo*

to help his folk ___ at home, and his chil - dren!
ai ca - ri vec - chi, e ai bim - bi lon - ta - ni!

f *sostenendo* *p* *pp* *a tempo* *cresc. molto*

Minnie. *con forza sostenendo* (determinedly)

That's why the man, ___ who wants to take their
Ec - co, John - son, per-chè chi vuol que-

ff

Minnie. *allarg:* - - - - Largamente ♩ = 52.

trea - sure, will have to first kill me! ___
- st'o - ro, pria pas - se - rà su me! ___

Largamente ♩ = 52.

allarg: - - - - *molto cresc.* *ff*

f *f*

Johnson.

(on a sudden impulse)

111

Oh, have no
Oh, non te -

ff *p* *dim.* *sempre*

Ped. Ped. Ped. Ped.

Johnson.

fears,
- me - te,

No one will
nes - su - no ar - di -

pp *dim.*

Ped. Ped. Ped. Ped.

Johnson.

Movendo. ♩ = ♩

(with an impassioned movement)

dare!
- rà!

How much I
Co - me mi

Movendo. ♩ = ♩

p *p*

Ped. Ped.

Johnson.

♩ = 58.

love to hear you speak to me so from your heart!
pia - ce sen - tir vi parla - re co - sì!

♩ = 58

cresc. poco a poco *f*

Ped.

Johnson.

But I am bound to go now....

Calmo.

E me ne deb - bo an - da - - - re....

m.s.

Ped. Ped.

Johnson.

I'm bound to go; Yet I wan - ted

A - vrei vo - lu - to sa - li - re

112

pp

Johnson.

to say good - bye to you once more

a dar - vi l'ul - ti - mo sa - lu - to

Johnson.

riten. - - -

(crosses the stage to take up his coat and cap from the bench on the right.) *a tempo*

in your cab - in on the hill - side,

nel - la vo - stra ca - pan - na....

riten. col canto - - - - - - - - *a tempo*

Minnie.

(dejectedly)

Oh, must you real - ly go now?
Do - ve - te pro - prio anda - re?

Minnie.

(Johnson goes to the faro-table to get his saddle. Minnie takes the lighted lantern left by Nick and goes up to Johnson.)

What a pi - ty!
Che pec - ca - to!

Andante sostenuto molto. *(in due)* 𝅗𝅥 = 48.

Minnie.

The boys will be back here quite soon now. When they are back a -
I ra-gaz - zi sa-ran-no qui fra po - co. Quan-do sa - ran tor -

113 Andante sostenuto molto *(in due)* 𝅗𝅥 = 48.

pp *poco sostenendo* *a tempo*

Ped. ✻ Ped.

Minnie.

- gain, then I will go. If you
- na - ti io me ne an - drò. Se vo -

poco sostenendo *a tempo*

✻ Ped.

Minnie.

pp 6 6

want to come and see my cab-in, we might go on with our conver-
- le - te ve-nirmi a sa-lu - ta-re.... se-gui-te - re-mo la con-ver-sa-

poco sostenendo *a tempo* *ppp*

Ped.

Minnie.

3

- sa - tion cos - i - ly by my fire - side.
- zio - ne stan-doci accan - to al fuo - co....

Johnson.

(hesitates, then, making up his mind)

Thank you, Girl, I'll
Gra - zie, Minnie... Ver -

m.s. *poco sostenendo*

Minnie.

(pathetically playful) *p* (with charm)

Don't ex-pect too much of me! I've on - ly thir - ty
Non v'a-spet-ta - te mol - to! Non ho che tren-ta

Johnson.

(takes lantern, saddle, cap and coat and prepares to go off.)

come.
- rò.

a tempo

m.d. *ppp*

Ped.

Minnie.

(she tries to laugh, but her eyes fill with tears)

Larghissimo

dol - lars-worth of ed - u - - ca - tion. If I'd stu-died more,

dol - la - ri so - li d'e - du - ca - zio - ne... Se stu - dia - vo di più,

ppp

Larghissimo

Minnie. ♩ = 40.

You can't tell what I might have been! Don't you think so?

che avrei po - tu - to es - - - se - re? Ci pen - sa - te?

♩ = 40.

cresc.

molto dim.

f

m.s.

p dim.

Ped. Ped.

Johnson. (moved, half playfully putting lantern, cap, saddle and coat on the table again.)

cedendo un poco

When I think of what we might have been! I un - der -

Ciò che avremmo po - tu - to es - se - re! Io lo com -

cedendo un poco

m.s.

dim. sempre

pp

Ped. Ped.

Minnie.

(wiping away a tear)

D'you
Dav -

Johnson.

- stand it, Min-nie, when I look at you!
- pren - do o - ra che vi guar - do, Min - nie!

pp *dim.*

Ped.

Minnie.

(comes up the stage, leans her arms

mean it? But what good is it?
- ve - ro?... Ma che va - le!....

against the counter, sobbing, her face hidden)

Minnie.

Calmo. ♩= 60 (in 4)

(crying)

A
... o -

114

♩= 60 (in 4)

Calmo.

p

pp

Minnie.

use - less good - for - no - thing.
-scu ra e buo - na a nul - la...

Johnson.

(goes up to her, tenderly.)

molto dolce *rit.*

No, do not cry, dear
No, Min - nie, non pian-

Johnson. Andante molto sostenuto.

sostenuto - - - - - - - -

Min - nie, You don't know your - self.
-ge - te... Voi non vi co - no - sce - te.

15 Tenors behind the scenes humming.
(The singing must not be drowned by the orchestra-and must not be distinguished as being chorus voices.)

molto piano e legato

Andante molto sostenuto.

pp

Ped. ✻ Ped.

Johnson.

No - thing real - ly mat - ters when you've a good pure
Sie - te u - na cre - a - tu - ra d'a - ni - ma buo - na e

✻ Ped. ✻

Johnson.

dimin. *con grande espressione*

na - ture... And you've the face of an an - - gel!

pu - ra.... e a - ve - te un vi - so d'an - ge - lo!

diminuendo

f *pp*

Ped. * Ped. * Ped.

(almost stunned, remains standing in the middle of the dark room. Suddenly as if lost in an intoxicating memory, she murmurs gently.)

Minnie.

Calando. (dreamily.)

He said....

Ha det - to...

(takes his saddle, goes to the door with a violent gesture, stands listening a moment, then opens it and goes out quickly.)

Johnson.

(Nick hastens in, cautiously puts out the light on the counter, looks at Minnie and goes off under the staircase.)

rall. - - -

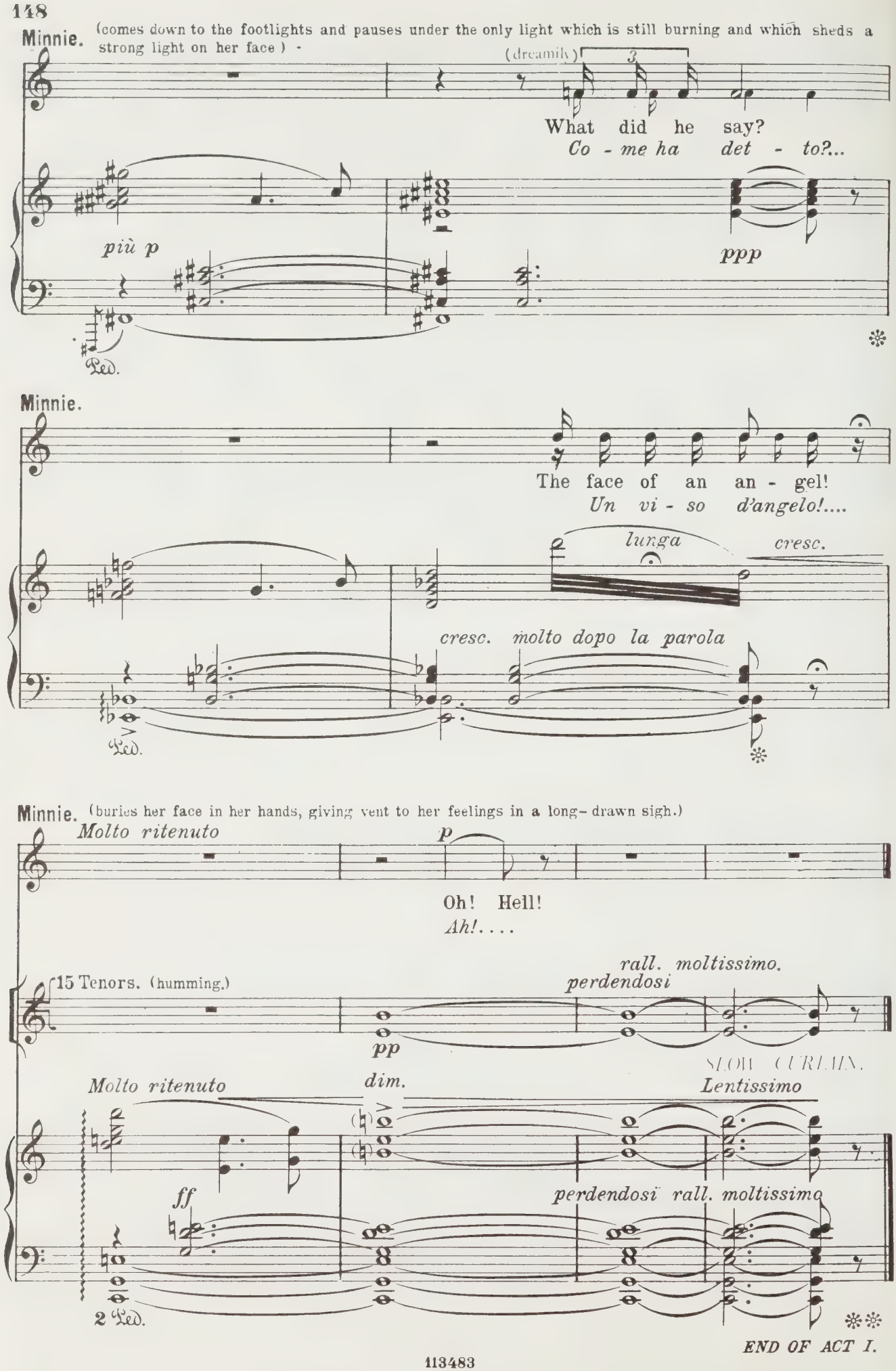
115

Calando dolcissimo

rall - -

m.d. *glissée* *pp* *ppp* *ppp*

* Ped. *


Minnie. (comes down to the footlights and pauses under the only light which is still burning and which sheds a strong light on her face) -
(dreamily)
What did he say?
Co - me ha det - to?...
più p
ppp
Ped.
Minnie.
The face of an an - gel!
Un vi - so d'angelo!....
lunga
cresc.
cresc. molto dopo la parola
Ped.
Minnie. (buries her face in her hands, giving vent to her feelings in a long-drawn sigh.)
Molto ritenuto
p
Oh! Hell!
Ah!....
15 Tenors. (humming.)
rall. moltissimo.
perdendosi
pp
SLOW CURTAIN.
Molto ritenuto
dim.
Lentissimo
ff
perdendosi rall. moltissimo
2 Ped.
END OF ACT I.

ACT II.

Minnie's Dwelling.

It consists of a single room, above which is a loft where trunks, empty boxes and various things are neatly piled up. The room is papered according to the taste of the period. In the centre, at the back, is a door opening on to a short landing. On the right and left of the door, two windows with curtains.

Running along on one of the walls is the bed, with its head underneath the room formed by the loft. It is half covered with a canopy of flowered cretonne. At the foot of the bed a small table, with hand-basin and water-jug, also a bureau on which stand various feminine toilet accessories.

On one side, at the back, a pinewood wardrobe, on the door of which a dress, a hat and a shawl are hanging from a hook. Close by, a low fireplace, on the mantelshelf of which stand an old clock, an oil lamp without a globe, a bottle of whisky and a glass. Another three-shelved bracket close to the hearth holds plates, pots, kitchen utensils. In front of the hearth, a bear skin. Almost in front of the door, rather nearer the fireplace, is a table laid for one, with cream, biscuits, a tart, some slices of meat and a sugar basin, a lamp on the table. Between the table and the fireplace is a rocking-chair, made out of an old barrel cut in half, and set on two half-moon-shaped pieces of wood. Some other leather chairs about the room. The walls are hung with old oleographs and many other quaint objects.

Only one hour has elapsed since Act I. The wind is whistling outside; the panes are covered with frost.

Act II.

(When the curtain rises, Wowkle is squatting on the floor, near the fire, her papoose on her back in a portable cradle. She is dressed in a cloth cape, and beneath that is a red cotton petticoat. Her cape is open at the neck and turned down; it is tied round the waist with a red fringed sash. Buck-skin moccasins; her hair parted in the middle, falling in two plaits tied with a ribbon.

Round her neck she wears a number of strings of glass beads in various colours and red and white striped. Silver ear-rings and bracelets. She is young, sweet-faced, plump, supple and voluptuous; the regular type of an Indian squaw. Her eyes are small and beady. In a soft monotonous voice she sings a lullaby to her baby, rocking it on her back. The lamp over the table is half turned down.)

Allegretto moderato ♩.=100

fp

mf

Ped.

dim.

p

CURTAIN.

fp

8

f

mf

p

Ped.

Wowkle.

(rocking the baby; in even, soft tones.)

"Grant, O Sun - god, grant thy pro -
"Il mio bim - bo è gran - de e pic -

(Violins.)

pp

1

pp

pp

8 sotto

Wowkle.

- tec - tion, Guard this in - no - cent in - fant sleep - ing, Star - ry guard - ian ev - er
- ci - no, è pic - ci - no sta den - tro la cu - na, è gran - de e toc - ca la

pp

Wowkle.

joy - ful, Faith - ful Moon - gods ev - er watch - ful. Hao, wa - ri! Hao,
lu - na, toc - ca la lu - na col suo di - ti - no. Hao, wa - ri! Hao,

pp

(Billy knocks at the door and enters. At frequent intervals during the scene, the two Indians utter a low growl, half nasal, half guttural, very like a grunt.)

Wowkle.

(grunts.)

wa - ri!"
wa.- ri!"

Ugh.....
Ugh.....

Billy.

(coming in, grunts a greeting.)

(sees the biscuits and cream on the table. With a swift glance round, he is about to taste.)

Ugh.....
Ugh.....

2

p

Wowkle.

(points to the table.)

p

Cream,... Pas-try,..The mis-sis. Not to touch 'em.
Cre-ma...Bi - scot-ti... Pa-dro-na. Non toc - ca - re.

Billy.

(sees the empty paper box of the cream-cakes on the floor. Picks it up.)

Wowkle.

(impassively)

Wowkle don't
Wowkle non sa-

Billy.

(sits down indifferently by Wowkle.)

p

Your mis-sis has sent me. She say: Bil-ly must mar-ry....
Tua pa-dro-na man - da - re. Di - ce: Bil-ly spo-sa - re....

3

p

pp

p

Wowkle.

(heavy silence of the two Indians.)

know.....
- pe - re....

pp

Billy.

Your fa-ther give how much for wed-ding?
Co-sa da-re tuo pa-dre per noz-ze?

4

pp *p* *p*

Wowkle.

Me not know.....
Non sa - pe - re.

Billy.

Bil - ly give four
Bil - ly da - re quat-tro

8

p *p*

Wowkle.

Wow-kle say: bet-ter we
Wowkle di-re: me-glio te-

Billy.

(licks his fingers.)

dol - lar to your fa - ther, and give a blanket.....
dol - la - ri tuo pa - dre: e u - na co - per - ta.....

marcato

Wowkle.

keep blan - ket for to cov - er ba - by.....
- ne - re co - per - ta noi per bim-bo.....

(gives Wowkle a little bit of paper with cream on it which she licks with evident satisfaction.)

Billy.

(preening himself.)

Keep 'um ba - by!
No - stro bim-bo!

mf

Wowkle.

Un poco sostenuto. ♩.= 84.

Billy.

(lights his pipe, hands it to Wowkle, who draws a whiff and gives it back to him.)

To - mor-row we go sing in church: "My
Do - ma - ni chie-sa can - ta - re....

5

Un poco sostenuto. ♩.= 84.

p

p

Wowkle. (recognizes the tune, with a grunt of satisfaction she nestles up to Billy, and shoulder to shoulder, she sings with him, rocking herself to and fro.)

Or as um fa - ded flow'r:
che al - l'uo - mo diè il Si - gnor:

Billy.

p

days are as um grass or as um fa - ded flow'r:
"Co-me fil d'er-ba è il gior - no che al - l'uo - mo diè il Si - gnor:

pp

Wowkle.

We

Billy.

Um win - try winds sweep o'er um plain, We
scende l'in - ver - no al pia - no,

p

Wowkle.

per - ish in um hour, per-ish in um hour,
l'uomo in-tri-sti-sce e muor, in-tri-sti-sce e muor,

Billy.

per - ish in um hour, per-ish in um hour,
l'uomo in-tri-sti-sce e muor, in-tri-sti-sce e muor,

dim.

Wowkle.

— per-ish in um hour!"
— *in-tri-sti-sce e muor!"*

affrettando - - -

Billy.

— per-ish in um hour!"
— *in-tri-sti-sce e muor!"*

Then we get mar-ried: get lots bead and
Do-po spo-sa-re: a-ve-re per-le e

mf

affrettando - - -

Wowkle.

a tempo come prima

Ugh....
Ugh....

Billy.

(takes a handkerchief from his pocket, folds it up, shows it to Wowkle and puts it in the baby's cradle.)

whis-ky!
whis-ky!

Ugh....
Ugh....

a tempo come prima

6

f

mf

pp

Ped.

(Minnie appears in the doorway; as she comes in she holds the lantern up high: the light flashes on the faces of the two Indians. She wears a red cloak over her first-act dress.)

Wowkle.

(rises.)

(The two Indians separate and draw back in confusion.)

Here come the mis-sis!
Ec-co pa-dro-na!

(Comes in and can scarcely conceal her excitement; she looks round the room, as if trying to see what impression it will make on Johnson. She puts the lantern on the table.)

(Wowkle turns up the table-lamp.)

Minnie. (quickly.)

Bil-ly, have you fixed it? That's right. Now go!

Billy. *Bil-ly, è fis-sa-to? Sta be-ne. Va vi-a!* (exit.)

To-mor-row.....
Do-ma-ni.....

fp

Minnie. (to Wowkle.) *a tempo*

This eve-ning, Wow-kle, sup-per for two.

Wowkle. *Sta-not-te, Wow-kle, ce-na per du-e.* *p*

Come a-
Al-tro ve-

a tempo

p

Minnie. (hangs her cloak on the hook.)

You just get ready!
Zit-ta! pu-li-sci!

Wowkle.

-noth-er? Ugh! Nev-er be-fore.
-ni-re? Ugh! Mai pri-ma d'o-ra.

2

dolce

p

Minnie. (Wowkle takes the lantern from the table and hangs it in the passage between the two doors at the back.)

7

What's the time?
Che o-ra è?

pp *dolce*

Minnie. (takes off her boots and throws them to Wowkle; the latter catches them and puts them away in the cupboard on the right.)

He's com-ing quite soon.....
Sa-rà qui fra po-co....

Take them!
Piglia!

Ped. ✻

Minnie. (kindly.)

Wow-kle, where have you put my
Do-ve hai mes - so le mie

8

mf *p* *p*

Minnie. (takes the pistol from her bodice and puts it in the chest. Puts the roses in her hair, looking at herself in the mirror.)

red___ ros - es?
ro - se ros - se?

Wowkle. (points to the bureau, with her accustomed grunt, then takes up the portable cradle with the baby, puts it in front of the fire, and begins to lay the table.)

Ugh....
Ugh.....

p *p*

Minnie.

And ba - by, how is he?
Il bim - bo co - me sta?

Minnie.

Has Bil - ly hon-est-ly told you?
Bil - ly dav - ve - ro tha det - to...?

p

Wowkle.

9

We get mar-ried.
Noi spo - sa - re.

f *p* *mf*

Minnie.
(throwing Wowkle a ribbon.)

Here! for ba - by!
To, pel bim-bo!

espressivo

Wowkle.
(Wowkle folds up the ribbon

Ugh!
Ugh!

and goes on with her preparations. Minnie has taken a pair of white slippers from the chest)

Wowkle.

Ugh!
Ugh!

Minnie.

Now I'm go - ing to wear these.
Vor-rei met - ter-mi que - ste.

pp *pp* *p*

Minnie.

(sits down on the floor and begins to put on a slipper)

These slip - pers from Mon - te - rey. If on - ly I'm
Le scar-pet - te di Mon - te - rey. Purchè mi ri -

Minnie.

10

(with much squeezing she has got on one slipper)

a - ble to get in - side 'em!
- e - sca d'in - fi - lar - le.

p

Minnie.

Oh! they are tight! Oh! how tight! how
Ahi! son stret - te! Ahi! son strette, son

f *mf*

Minnie. (now the other slipper is on too. She gets up and walks, limping a bit)

tight! Look at me: look at me:
strette! *Guarda-mi:* *guarda-mi:*

Meno mosso. ♩= 72.
dolcemente

Minnie. (goes to the bureau) (with a pleased air)

How do you think he will like 'em? Meno mosso. I've got a fan - cy he'll
cre-di che gli pia-ce - ran - no? 11 *dolcemente* *Vo - glio vestir - mi*

rall. - *p* ♩=72.

Minnie.

like me in my best bib and tuck - er, I'm going to wear all my
tut - ta *come in gior-no di fe - sta,* *tut - ta, da ca - po a*

rit. *a tempo* *cresc.*

Minnie. (drapes the shawl round her shoulders and looks in the mirror)

poco rall.

fin - - est! Well, I'm real - ly not
pie - - di. *Non son poi tan - to*
con slancio *poco rall.* *vellutato*

mf *f* *p* *pp*

a tempo

Minnie. (pours Eau de Cologne on her handkerchief) (puts on her gloves.)

ug - ly. Now I'll scent it. See? My gloves too.
brut - ta. Anche il profu - mo. Ve-di? E i guan-ti...

a tempo *rit.* *a tempo*

Minnie. (looking at herself again, busy and happy, and turning to Wowkle)

I have n't worn them for quite a year! Think it looks a bit too
È più d'un an - no che non li met-to! Non sa-rò poi troppo e-le -

Minnie. (a knock outside) (starts)

dress - y?___ Wowkle,
- gan - te?___ Wowkle,

Johnson. (behind) *f*

Hel-lo!___ Hello! Hello!
Hel-lo!___ Hello! Hello!

rall.

mf *p*

Moderato mosso un poco agitato. ♩. = 69.

Minnie. (sees the stockings hanging on a line, points them out to Wowkle with an angry gesture; the latter snatches them

Here he is!
è già qui!

12 Moderato mosso un poco agitato. ♩. = 69.

pp *cresc.*

down and hastily stuffs them into the cupboard on the right. Minnie runs to the bureau – looks in the glass – feverishly fixes

pp *pp*

her roses and her shawl and then remains by the bed in an embarrassed attitude.) Meno *(quasi andante)* ♩. = 50.

Minnie. (very embarrassed)

Good eve - ning!
Buona se - ra!

Johnson. (appears in the doorway with a lantern in his hand.)

Hel-lo!
Hel-lo!

(looking at her.)

Going out?
U-sci-va-te?

Meno *(quasi andante)* ♩. = 50.

p

Minnie. (dreadfully confused)

quasi a piacere *a tempo*

Yes. No. dun-no – Come in.
Sì. No... Non so. En - tra - te.

Johnson. (puts lantern on table near door.)

col canto *a tempo* *accelerando*

Allegretto mosso. ♩. = 69.

Minnie.

(draws back, frowning)

Wowkle.

(shuts the door)

Ugh!
Ugh!

Johnson.

(about to embrace Minnie) (turns, sees Wowkle)

Why how pretty you're look-ing!
Co-me sie-te gra-zio-sa!

13 Allegretto mosso. ♩. = 69.

pp *dolce* *ppp*

Minnie.

(offended)

That's quite e-
Ba-sta co-

Johnson. (to Minnie)

I beg par-don, I had not time to notice.....
Per-do-na-te. Non a-ve-vo os-ser-va-to.....

pp

Minnie.

-nough, Mister John-son, no need for more ex-cus-es.
-sì, signo-re: non ag-giun-ge-te scu-se.

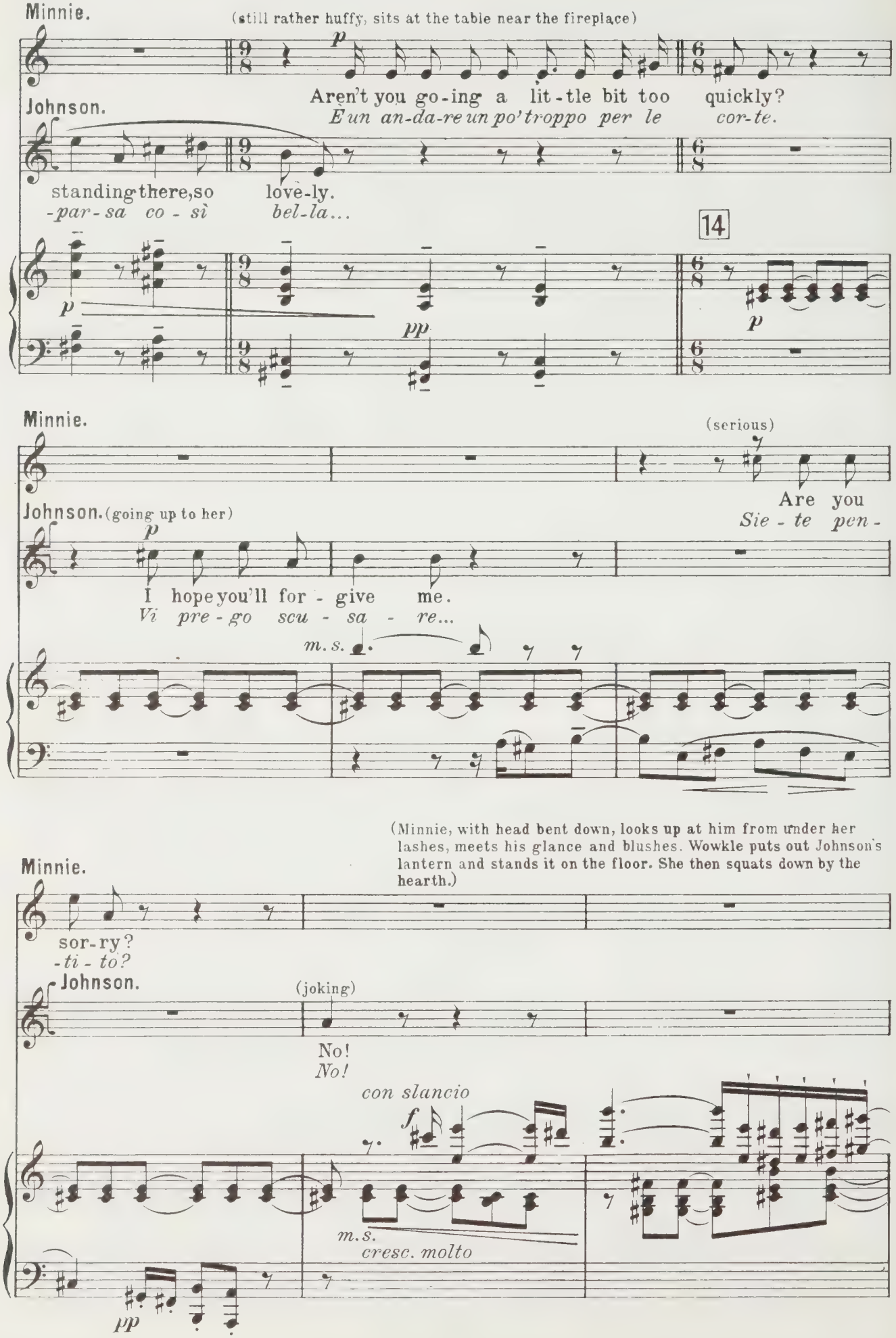
Johnson.

con gentile espressione

I saw you
Mi sie-te ap-

(Flauti)

pp *mf*


Minnie.
(still rather huffy, sits at the table near the fireplace)
p
Aren't you go-ing a lit-tle bit too quickly?
È un an-da-re un po' troppo per le cor-te.
Johnson.
standing there, so love-ly.
-par-sa co-sì bel-la...
14
p
pp
p
Minnie.
(serious)
Are you
Sie-te pen-
Johnson. (going up to her)
p
I hope you'll for-give me.
Vi pre-go scu-sa-re...
m.s.
(Minnie, with head bent down, looks up at him from under her lashes, meets his glance and blushes. Wowkle puts out Johnson's lantern and stands it on the floor. She then squats down by the hearth.)
Minnie.
sor-ry?
-ti-to?
Johnson.
(joking)
No!
No!
con slancio
f
m.s.
cresc. molto
pp

Minnie.

(signs assent)

Johnson.

15

May I stay?
Rimango?

Lo stesso movimento.

pp dolce cantando

Minnie.

Johnson.

(lays his cap on the seat by the door.)
(goes up to Minnie with outstretched hand.)

Thank you.
Gra - zie.

Are we friends?
A - mi - ci?

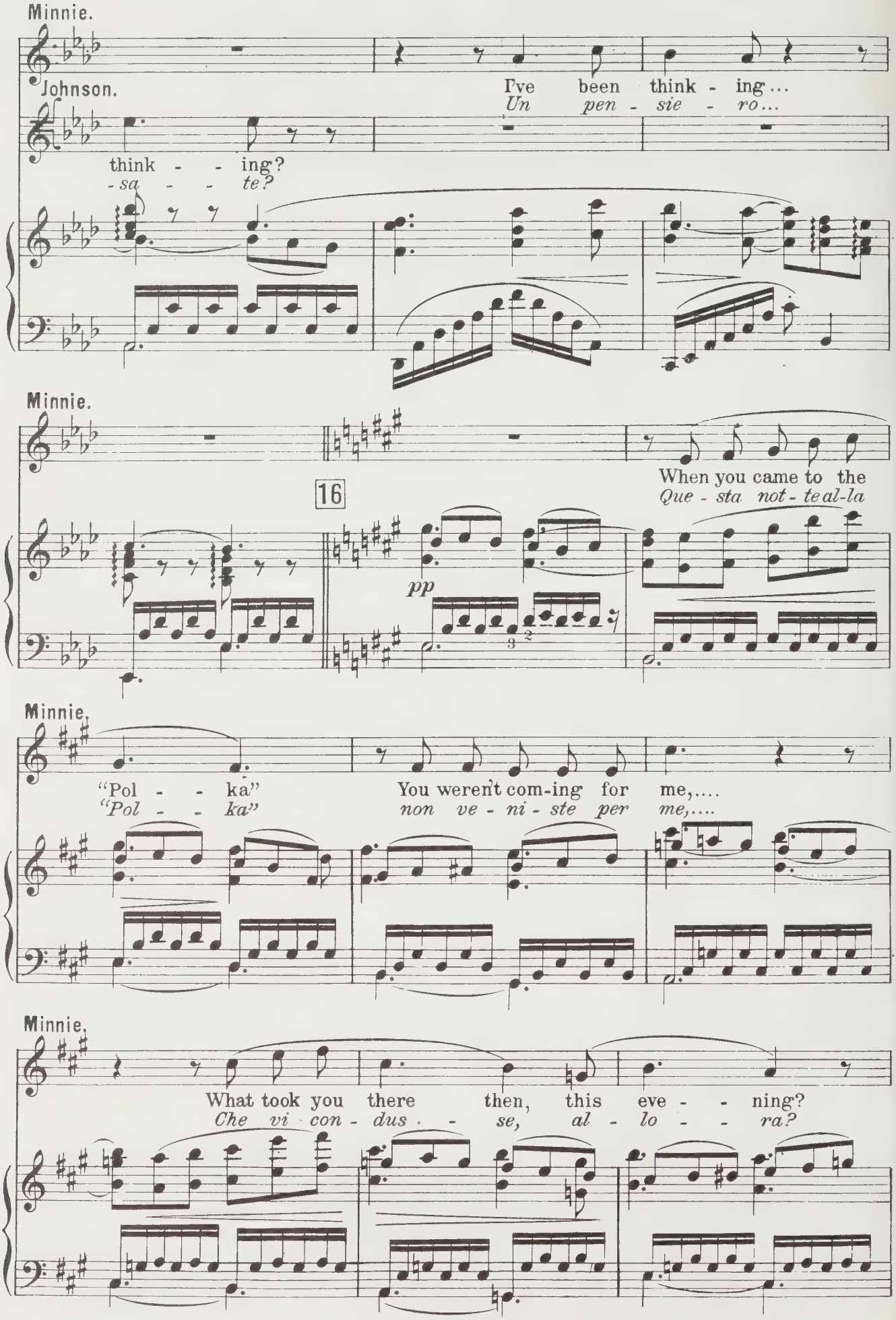
Minnie.

(vanquished, smiles and gives him her hand. Then she remains in a pensive attitude)

Johnson.

(sitting down at the table)

What are you
Che pen -


Minnie.
Johnson.
I've been think - ing...
Un pen - sie - ro...
think - - ing?
- sa - - te?
Minnie.
16
pp
When you came to the
Que - sta not - te al-la
Minnie.
"Pol - - ka"
"Pol - - ka"
You weren't com-ing for me,....
non ve - ni - ste per me,....
Minnie.
What took you there then, this eve - - ning?
Che vi con - dus - - se, al - lo - - ra?

Minnie.

17

Was it per-
For - - se è

pp

Minnie.

-haps true you mis - took the
ve - - - ro che smar - - ri - - - ste il sen -

p

Minnie.

poco riten. - - -

path - - way that leads to Mi - chel - to -
- tie - - ro del - la Mi - chel - to -

poco riten. - - -

(Johnson tries to seize her hands again across the table as if to change the subject.)

(Minnie rising and moving away.)

Minnie.

a tempo

- re - na?
- re - na?

Wow - kle, the cof - fee!
Wow - kle, il caf-fè!

18

a tempo

dim.

cantando

mf

Minnie.

D'you like it?
Vi pia - - ce?

Johnson. (looking about him)

What a nice co-sy room!
Che gra-zio - sa stan - zet - ta!

Johnson.

Ev - 'ry - thing in it is like you...
È tut - ta pie - na di vo - - i...

cresc.

Johnson.

How cur-ious, to live a - lone like this on the moun - tain, far a -
Che co-sa stra - na; la vostra vi - ta, su que-sta mon - ta - gna so - li -

cresc. *mf* *p*

Johnson. (Wowkle has prepared the coffee and put it on the table.)

- way from all — the world!
- ta- ria, lon - ta - na dal mon - - do!

pp

Minnie. Allegretto mosso e giocoso. ♩= 138. (gaily)

19

pp m.s.

Oh, you've no
Oh, se sa -

Minnie.

no - tion how ex - ci - ting my life is!
-pe - ste co - - me il vi - - ve - re è al-le - gro!

Minnie.

You should see my lit - tle
Ho un pic - co - - lo pol - - -

Minnie.

pin - to, see him car - ry me at a
- le - - dro che mi por - ta a ga - - -

Minnie.

gal - lop, right down be - - yond the
- lop - po lag - - - giù per la cam - -

pp

Minnie.

foot - hills; through mead - ows, full of
- pa - gna; per pra - ti di giun - - -

Minnie.

li - - lies, all a - - blaze with gold - - en
- chi - glie, di ga - ro - - fa - - ni ar - -

pp

Minnie.

20

jon - quils; then I drift down a riv-er;
- den - ti per ri - vie - re pro-fon-de

m.s.

5

Minnie.

scent - ed all a-long its banks with jes - sa - mine and wild sy -
cui pro - - fu - man le spon - de gel - so - mi - ni e va - i -

mf m.s.

Minnie.

- rin - ga! When I'm tir'd I go
- ni - glie! Poi ri - tor-no ai miei

cedendo

p

f

cedendo

pp

Minnie. *a tempo*

back to my mount-ains, my Sier-ras, O my dear - ly loved moun-tains, that
pi - ni ai mon-ti del - la Sier-ra co-sì al cie - lo vi - ci - ni che Id -

a tempo

Minnie.

are so high the hand of God seems to touch them, So
- dio pas - san - do pa - re la sua ma - no v'in - cli - ni, lon -

dim.

sempre dimin.

Minnie.

far from earth and so near to God that you're long-ing to let your soul drift
-ta-ni dal-la ter - ra co - sì, che vien la vo-glia di bat-te-re al-la

pp

Minnie.

up-ward to Heav-en, that you're long-ing to
so-glia del cie - lo, vien la vo-glia di

cresc.

p

Minnie.

rallent.

let your soul drift up-ward to Heav'n to soar on
bat-te-re al-la so-glia del cie - - - - - lo, per en -

p

col canto

Ped. *

Minnie. *un poco rit. - - tornando a tempo*

high!
21 *-trar!*

f un poco rit. - - tornando a tempo

*

Minnie.

Johnson.

(absorbed, surprised and interested)

Why
Al -

con slancio

But when the win-ter storms are rag - ing?
E quan-do in-fur-ian le tor - men - te?

poco rit.

p

Ped. Ped.

Minnie.

then I'm ver - y bu - sy.
- lor so - no oc - cu - pa - ta.

tornando a tempo

Ped.

Minnie.

A - ca - de - my is o - pen....
È a - per - ta l'Ac - ca - de - mia...

p

dim.

Ped.

Minnie.

(laughing)

That's the school I run for the
È la scuo - la dei mi - na -

Johnson.

What A - ca - de - my?
L'Ac - ca - de - mia?

p

pp

Ped.

Minnie.

(sitting down again.)

rall.

boys.

Why,

Johnson. *to-ri.*

Io

pp

And who's the teacher?

E la ma-e-stra?

rall.

Minnie.

Andante calmo. ♩.= 69.

I am.

Johnson. *stes-sa.*

(looks at her admiringly)

22 Andante calmo. ♩.= 69.

cantando

pp

Ped.

Minnie.

(offering him cakes)

Will you have some cream pas-try?

Johnson. *Del bi-scot-to al-la cre-ma?*

(helping himself)

Thank you...

Gra-zie...

You fond of

Vi pia-ce

Minnie.

Ver - y.
Mol - to.

Johnson.

read - ing?
leg - ge - re?

I'll send you up some
Vi man-de - rò dei

Minnie. (Wowkle slings the portable cradle with the baby on her back again.)

Oh, thank you, thank you! some sto-ries of love?
Oh, gra - zie, gra - zie! Del-le sto - rie d'a - mo - re?

Johnson.

books.
li - - bri.

If you
Se vo -

Minnie.

(Passionately)

Yes! Ra - ther! I
Sì! Tan - to! Per

Johnson.

want them. D'you like them best?
- le - - te. Vi piac-cio - no?

Minnie.

think true love, must last for e - ver! What I can't un - der -
me l'a - mo - re è u-na co-sa in-fi - ni - ta! Non po-trò mai ca -

pp

Minnie.

- stand is how a per - son who loves a - no - ther
- pi - re co-me si pos - sa, a - man - do u-na per-so - na

Ped.

Minnie.

can wish to have her just for one short
de - si - de - rar - la per u - n'o - ra

cantando
pp

Minnie.

hour.
so - la.

Johnson.

23

There I think you're wrong. There are some
Cre-do che ab-bia - te tor-to. Vi so - no del-le

Ped.

Johnson.

wom-en with whom one longs to have one hour, just one short hour of
don - ne che si vor - reb - ber nel - la no - - stra vi - ta per quell' o - ra sol -

pp

Minnie.

(playfully, leaning towards him)

a tempo Sostenendo

Johnson.

allargdo *molto largo*

In - - deed, I won - der how
Dav - - ve - ro? Quan - te

rap - ture, then — die for them!
- tan - to, poi mo - - ri - - - re!

allargdo

a tempo Sostenendo

cresc. *molto largo* *f* *p* *cantando*

Minnie.

24

(offering him the cigars)

oft - en you have died? One of our real Ha -
vol - te sie - te mor - to? U - no dei nostri a -

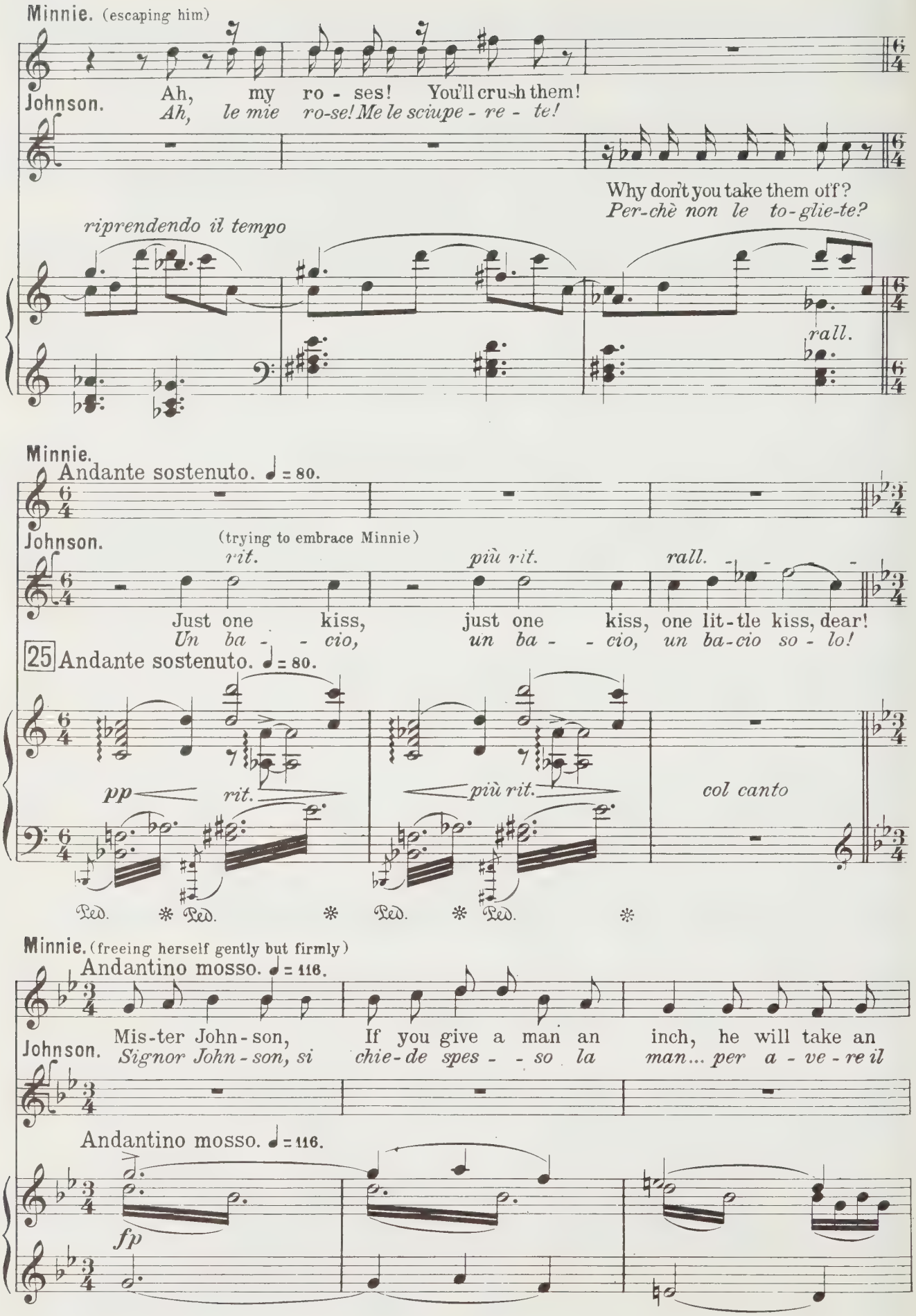
pp

Minnie.

(to Wowkle)

(Wowkle lights the candle and brings it to Johnson who lights his cigar at it; then Johnson goes towards Minnie and tries to embrace her.)

- va - nas! The can - dle!
- va - na? La can - de - la!


Minnie. (escaping him)
Johnson.
Ah, my ro - ses! You'll crush them!
Ah, le mie ro-se! Me le sciupe - re - te!
Why don't you take them off?
Per-chè non le to-glie-te?
riprendendo il tempo
rall.
Minnie.
Andante sostenuto. ♩ = 80.
Johnson.
(trying to embrace Minnie)
rit.
più rit.
rall.
Just one kiss, just one kiss, one lit-tle kiss, dear!
Un ba - - cio, un ba - - cio, un ba-cio so - lo!
25 Andante sostenuto. ♩ = 80.
pp
rit.
più rit.
col canto
Ped. * Ped. * Ped. * Ped. *
Minnie. (freeing herself gently but firmly)
Andantino mosso. ♩ = 116.
Johnson.
Mis-ter John-son, If you give a man an inch, he will take an
Signor John-son, si chie-de spes - - so la man... per a - ve - re il
Andantino mosso. ♩ = 116.
fp

Minnie.

ell!

Johnson. *bræc-cio!*

Your lips de - ny me while your heart is con-
Il lab-bro ne - ga... quando il cuor... con -

mf

Minnie. (gradually succumbing to his charm, takes off her roses and puts them in the chest with her gloves.)

cedendo

Wowkle, go home now!
Wowkle, tu a ca - sa!

Johnson.

- sent - ing!
- ce - de!

cedendo

Minnie. (Wowkle, grumbling, wraps herself up in the blanket and goes to the door.)
(prettily to Johnson who makes as if to go to the door.)

quasi a piacere

You may stay if you like, an hour, or two.
Voi... po - te - te restar u-n'o-ra... due... o più.

Johnson.

p poco rall. - - - *col canto* - - - - - -

Minnie. Allegro vivo. ♩= 200. (nervously)

Go! and
Va! Ri -

Wowkle. (opening the door) (half spoken)

Ugh! Snow - ing!
Ugh.... Ne - ve!

26 Allegro vivo. ♩= 200.

pp *f*

Minnie.

lie down on the hay then.
po - sa - ti sul fie - no.

Wowkle. (half spoken)

Ugh- Snow - ing!
Ugh... Ne - ve!

f *pp*

(Wowkle exit closing door behind her)

quasi a piacere - - - -

Johnson. *con molta espansione* (holding out his arms to Minnie) *a tempo*

A kiss! I must have one!
Un ba - cio, un ba - cio al - men!

cresc. *col canto - cresc. molto* *ff a tempo*

Minnie.

appassionato quasi a piacere

Well, if you

Ec - - co - - lo, è

cresc. sempre

col canto

Minnie. (throws herself in his arms)

a tempo

must!

tuo!

27

a tempo *ff*

(The door opens and bangs violently several times; everything is disturbed by bursts of wind and gusts of snow which penetrate into the room. Minnie and Johnson embrace and kiss in deep emotion, oblivious of all and everyone)

Minnie. Largo vibratissimo. 𝅗𝅥 = 56.

ff

Ah!

Ah!

Largo vibratissimo. 𝅗𝅥 = 56.

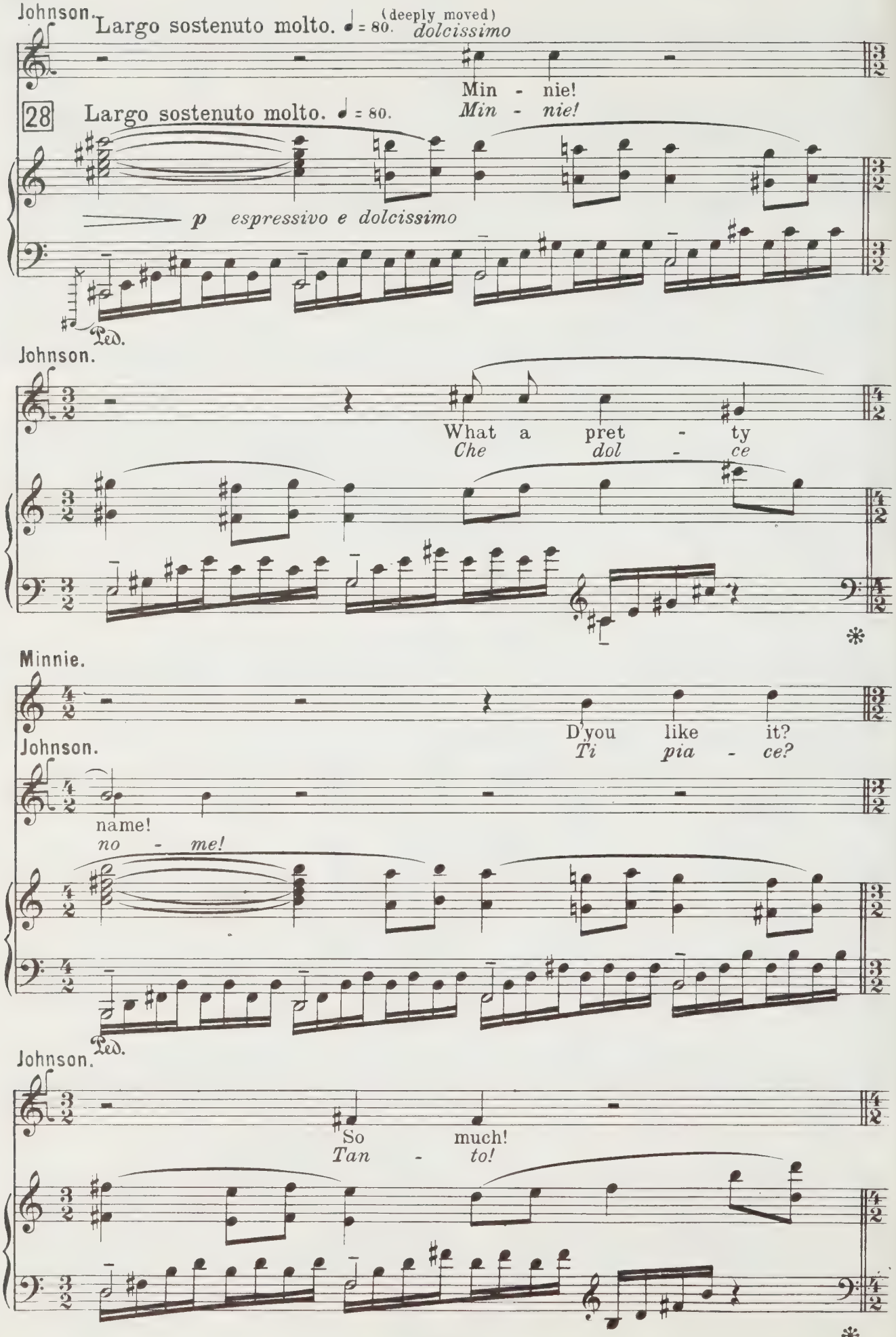
fff strepitoso

Mosso.

stringendo *sempre*

(The door bangs itself shut – the noise ceases and calm is restored, in the distance gusts of wind can still be heard)

molto stringendo *allargando*


Johnson.
Largo sostenuto molto. ♩ = 80.
(deeply moved)
dolcissimo
Min - nie!
28
Largo sostenuto molto. ♩ = 80.
Min - nie!
p espressivo e dolcissimo
Ped.
Johnson.
What a pret - ty
Che dol - ce
Minnie.
D'you like it?
Ti pia - ce?
Johnson.
name!
no - me!
Ped.
Johnson.
So much!
Tan - to!

Johnson. *con molta anima*

(has a sudden movement as of horror, and moves away from Minnie)

Right from the first I loved you.
T'a - mo da che t'ho vi - sta.

diminuendo **pp** *ma sempre espressivo*

Ped.

Johnson. (trying to conquer himself)

poco rit.

Ah, no, don't look this way, and don't you lis-ten! Min-nie, it's all no
Ah, no, non mi guarda-re, non m'ascolta - re! Min-nie, è so-gno

poco rit.

dim.

Minnie. *a tempo* (not understanding, humbly)

What are you say - ing that for?
Per - chè que - sta pa - ro - la?

Johnson.

use.
va - no!

pp a tempo

Ped.

Minnie.

I know I'm ve-ry poor and hum-ble– I know. The first time that I
Sono una po-ve-ra figliuo - la,... lo so. Ma quando t'ho incon -

Minnie.

met you I was cer - tain: He is the
-tra - to mi son det - ta: E - gli è per -

con calore

pp p

Ped. *

Minnie.

right man. If he will teach me, I'll be
-fet - to; e - gli m'in - se - gne - -

cresc. - - - - - -

Ped.

Minnie.

his, for he has my heart!
-rà. Se mi vor - rà m'a - vrà.

Johnson.

(with a sudden resolve.)

poco rall. - -

God bless you for it! Good-
Sii be - ne - det - ta! Ad-

poco rall. - -

(kisses her on the mouth, runs to the door and opens it) ★ (a gust of wind blows into the room)

Johnson.

Allegro vivo. ♩ = 200. (half spoken)

- bye!
- *dio!*

How it's snow-ing!
Ne - vi - ca!

Allegro vivo. ♩ = 200.

29

lunga

ff

lunga

Ped.

(He shuts the door, and all is quiet again)

(Minnie runs to the window, drawing Johnson with her and draws aside the curtains.)

Johnson.

★ Largamente ♩ = 100.

Largamente, ma sempre espressivo e angoscioso ♩ = 100.

mf

Minnie. (with growing emphasis)

Look! The moun - tain-side is white; there's not a sign of
Guar - da! Il mon - te è tut - to bian - co: non c'è più sen-

Ped.

Minnie.

a - ny path! Why?
-tier per an - dar! Per - ché?

Johnson. (excitedly)

I must go!
Deb bo!

cresc.

Minnie.

To mor - row they'll dig us a path! It is fate! Stay
Do - ma - ni t'a - pri - ran - no la via! È de - sti - no! Ri-

Ped.

(three pistol shots behind, in rapid succession)

Minnie.

here!
-ma - ni!

What's that? P'raps it's a
A - scol - ta! Forse è un ban -

Johnson.

What's that?
A - scol - ta!

30

cresc. sempre

Ped.

Minnie.

greaser! P'raps it's Ra-mer-rez! What does it mat-ter?
-di-to! Forse è Ramer-rez! A noi che im-por-ta?

Johnson. (starting, darkly)

What does it
A noi che im-

ff marcatissimo *cresc. molto*

Minnie. (excitedly)

Stay! It is des-ti-ny.
Resta! È desti-no.

Johnson. (darting to the door again)

mat-ter? I'll stay But I swear I'll
-por-ta? Resto! Ma ti giu-ro ch'io

con grande passione *a tempo*

(Trombe.) *fff*

a tempo

ff e cresc. sempre e affrettando *fe ben cantato*

Minnie. Andante mosso. 𝅗𝅥. = 69.

Johnson. (embracing her)

nev-er let you go! I'll nev-er let you
non ti la-scio più, io non ti la-scio

Andante mosso. 𝅗𝅥. = 69.

dim.

Minnie.

Johnson.

go! I know it now, I want you, to be
più! Mi strin - go a te, con - fu - so cuor a

cresc.

Minnie.

con espressione grande

f

Ah what

Johnson.

con crescente calore

allarg: - - Dol - ce

f

mine for ev - er, to be mine for ev - er! Ah what
cuor, sol con te,... cuor a cuor, sol con te! Dol - ce

cresc. molto

sostenendo

allarg: - - ff

ff ff

Minnie.

joy to live and die and not to part a -

Johnson.

vi - ve - re e mo - rir e non la - sciar - ci

joy to live and die and not to part a -
vi - ve - re e mo - rir e non la - sciar - ci

31

mf

Ped. * Ped.

Minnie.

- gain! Not to part a -

Johnson. *più, non la - sciar - - - - ci*

- gain! May my heart grow

più! Col tuo ba - - - cio fa

f

Ped. *

Minnie.

muovendo un poco e appassionato

- gain! Dear - est, make me wor - thy of

Johnson. *più! Fam - mi, a - mor, de - gna di*

wor - thy of your kiss!

pu - ro il lab - bro mio!

p muovendo un poco

Ped. *

Minnie.

con passione crescente

you! Make me, dear - est

Johnson. *te! Ah! fam - mi, a -*

(with intense feeling, growing more passionate)

Oh what is this an - guish rend - ing my heart?

Sai dir - mi che si - a que - sto sof - frir?...

f *cresc.*

p *incalzando*

Ped. *

Minnie.

love, wor - thy of you!

Johnson. -mor, de - gna di te!

I'll fight no more! I want you to be

Non reg - go più! Ti vo - glio per

f cresc. molto

Ped. *

Minnie.

Be mine for ev - - - er, in

E - ter - na - men - - - te in

Johnson.

mine, be mine for ev - - - er, in

me, e - ter - na - men - - - te in

mf

mf

Minnie.

ho - li - est rap - ture of love. You and I to-

Johnson. e - sta - si san - ta d'a - mor, ver - so la

ho - li - est rap - ture of love. You and I to-

e - sta - si san - ta d'a - mor, ver - so la

p

m.d.

Minnie.

cresc:

p

-geth - er, un-der a ra-di - ant sky!

vi - ta, sot-to più ful-gi - do ciel!

Johnson.

-geth - er, un-der a ra-di - ant sky!

vi - ta, sot-to più ful-gi - do ciel!

cresc:

p

Minnie.

Shar - ing hap-pi-ness al- - -ways; a

Ah, vi-vrem nel-la pa- - -ce! vi -

Johnson.

Shar - ing hap-pi-ness al- - -ways; a

Ah, vi-vrem nel-la pa- - -ce! vi -

f

Minnie.

life of peace and joy!

-vre - mo di bon - tà!

Johnson.

life of peace and joy!

-vre - mo di bon - tà!

allarg.

Minnie.

For ev - er more! With you, my own, my
Mia gio - ia o a - mor! Con te mio a-mor, con

Johnson.

For ev - er more! With you, my own, my
Mia gio - ia o a - mor! Con te mio a-mor, con

cresc. ff allarg.

Minnie. a tempo sost. corta Appena meno ♩. = 54

love!
te!

Johnson. corta (in languorous desire, he calls her and strains her to his heart)

love! Minnie! Minnie!
te! Minnie! Minnie!

Appena meno ♩. = 54

a tempo stent. corta 32 cantando dolcemente

ff p corta p

Minnie. (recovering herself, without repulsing him)
dolcemente

I was dream - ing I was so ve - ry hap - py! But now, dear
So - gna - vo:... si sta - va tan - to be - ne!... O - ra con-

Johnson.

(Johnson shakes his head sadly— controls himself— Minnie points to the bed)

Minnie.

love, we've got to say good - night That is your
- vie - ne dar - ci la buo - na not - te... Ecco il tuo

p *poco cedendo*

Minnie.

bed, And I will lie down here
let - to.... Io pres - so il fo - co - lar....

Johnson. (resisting)

I'd ra - ther not!
Non vor - ró mai!

Minnie. (promptly) *p* *p* *conservando il tempo*

33 I real - ly like it best! How oft in win - ter when it's too
Ci so - no avvez - za, sai? Qua - si o - gni not - te quan - do fa

Minnie.

pp

cold at night time, I lie sleep - ing all curled up in my
trop - po fred - do mi ran - nic - chio in quel - la pel - le

Minnie. *rall. - - - sostenendo un poco* (Minnie fetches a blanket and a pillow

furs — be-fore the fire. —
d'or - so e m'ad-dor - men - - to.

(Corno)

rall. - - - sostenendo un poco

p *pp*

Ped.

from the cupboard, which she places on the bearskin near the hearth, lowers the lamp above the table, climbing on a chair

(Celli)

34 *molto legato*

pp

Ped.

to reach it; goes behind the wardrobe, undresses, keeping on a long white nightgown, covered with an ample, brightly

Ped. Ped. Ped.

coloured cloak; Johnson has thrown his coat and cap on the bed—takes his revolver from its case, loads it and lays it

allargando - - - - - rall. *dim.*

mf

Ped. Ped.

on the pillow, goes to draw the window-curtains together, and is about to throw himself on the bed, when Minnie reappears.)

35 *Un poco meno cantando* ♩ = 126. *rall.* - - - - - *a tempo*

mf *p* *p*

Minnie.

Now you can go on talk-ing till we both get too sleep-y

O-ra mi puoi par-la-re là, dal-la tuà cuc-cet-ta...

Johnson.

rall. - - (throws her a kiss)

Best be-lov-ed!

Be-ne-det-ta!

rall. - - -

(is about to throw himself on the bed, then he goes to the door, listening)

36 Andantino. ♩ = 84.

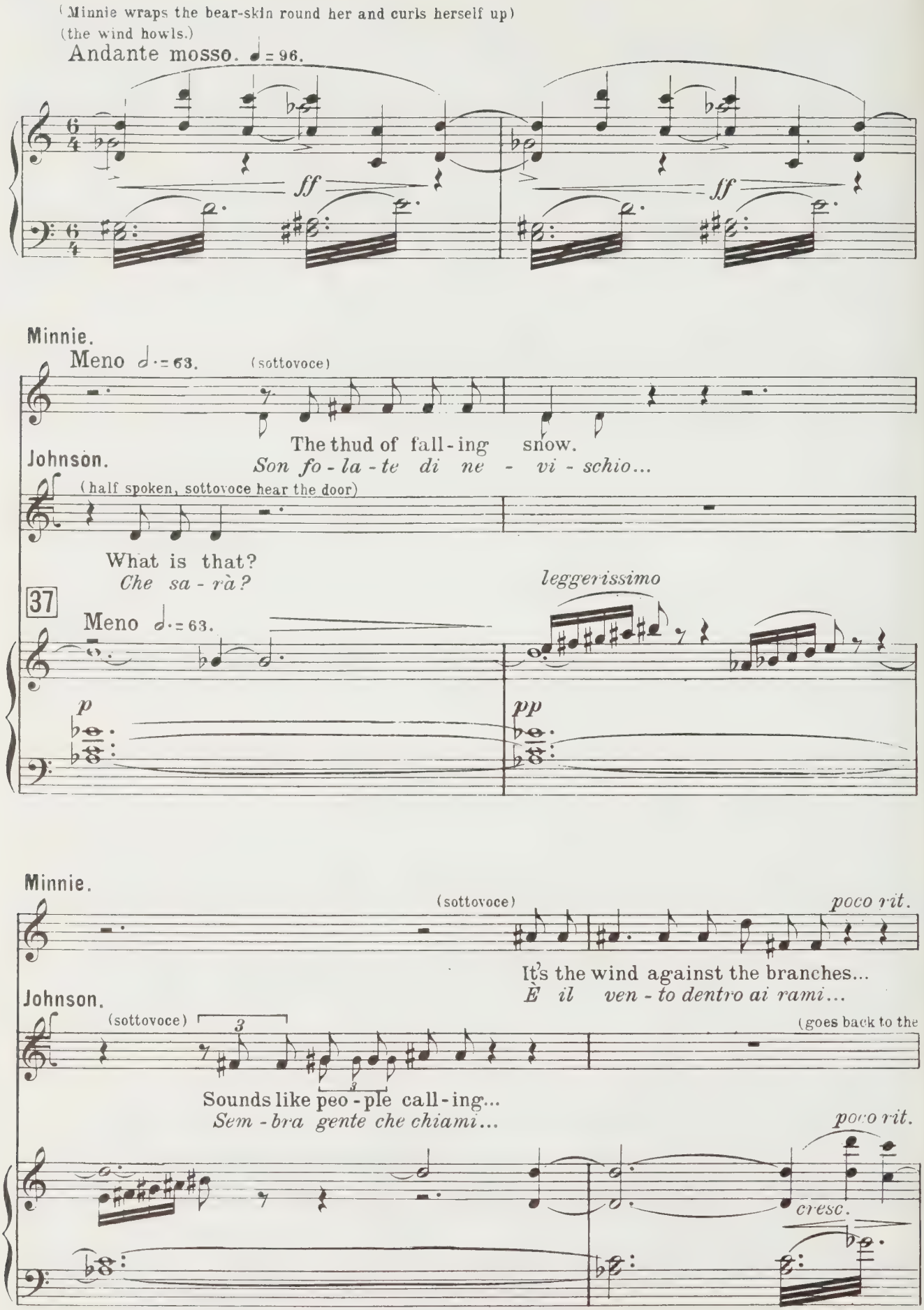
(Minnie, after having arranged her pillows, and put on moccasins, kneels down to say her prayers)

(the wind howls and moans outside)

pp

rall. - - - -

cresc. molto


(Minnie wraps the bear-skin round her and curls herself up)
(the wind howls.)
Andante mosso. ♩ = 96.
ff
ff
Minnie.
Meno 𝅗𝅥. = 63.
(sottovoce)
The thud of fall-ing snow.
Son fo-la-te di ne - vi-schio...
Johnson.
(half spoken, sottovoce hear the door)
What is that?
Che sa-rà?
37
Meno 𝅗𝅥. = 63.
leggerissimo
p
pp
Minnie.
(sottovoce)
poco rit.
It's the wind against the branches...
È il ven-to dentro ai rami...
Johnson.
(sottovoce)
3
(goes back to the
Sounds like peo-ple call-ing...
Sem-bra gente che chiami...
poco rit.
cresc.

Minnie. *a tempo* (raising herself a little) *dolcemente* *rall.*

p

Tell me your name... For ev - er,
Dimmi il tuo no - me... *Per sem - pre,*

bed and throws himself on it)

Johnson. *p*

Dick...
Dick...

p a tempo *rall.*

Ped.

Minnie. *a piacere lentamente*

Dick! Say, did you nev - er know Ni - na Mi - chel - to -
Johnson. *Dick!* *Non co - no - sce - sti mai Ni - na Mi - chel - to -*

For ev - er!
Per sem - pre!

Minnie. Largo. *p lentamente* *rall.*

- rena? Good - night!
Johnson. *- rena?* *Buona notte!*

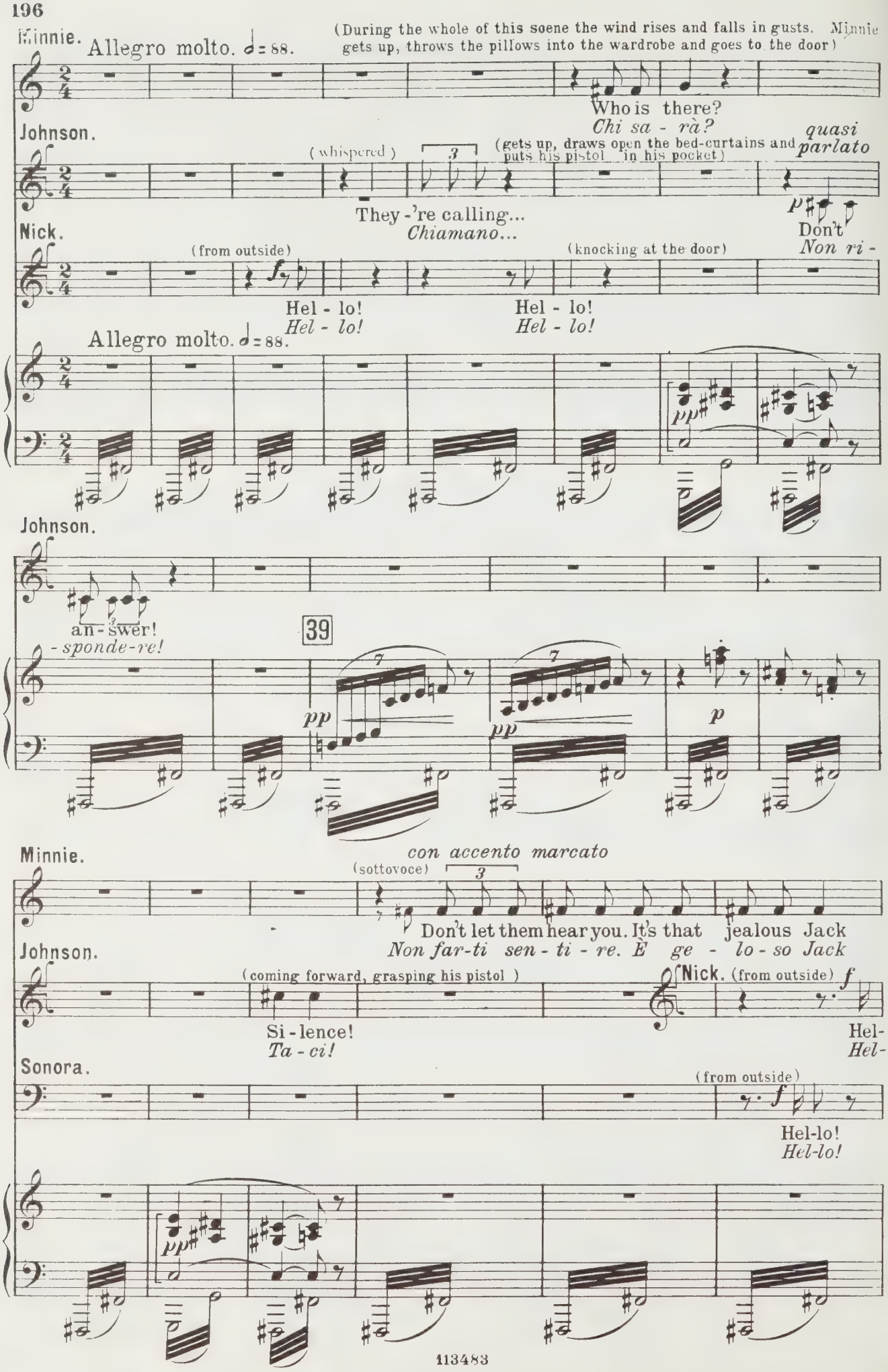
p

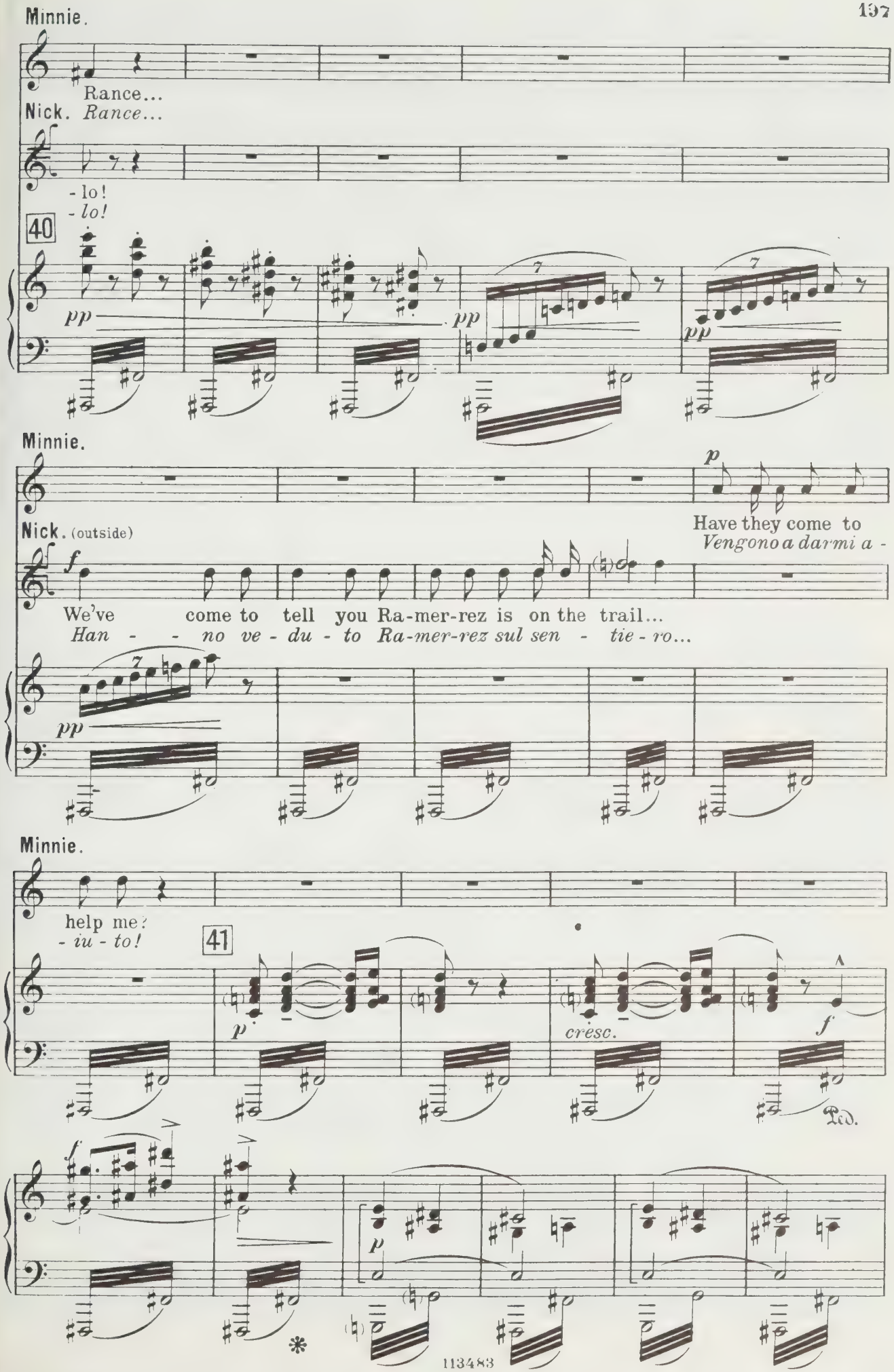
No. Good - night!
...Mai. *rall.* 38 *lunga* *lunga* *Buona notte!*

Largo.

pp *ppp* *ppp* *ppp* *ppp* *rall.*

due Ped. *lunga* *lunga*


Minnie.
Allegro molto. ♩= 88.
(During the whole of this scene the wind rises and falls in gusts. Minnie gets up, throws the pillows into the wardrobe and goes to the door)
Who is there?
Chi sa - rà?
Johnson.
(whispered)
(gets up, draws open the bed-curtains and puts his pistol in his pocket)
quasi parlato
They -'re calling...
Chiamano...
Don't
Non ri -
Nick.
(from outside)
(knocking at the door)
Hel - lo!
Hel - lo!
Hel - lo!
Hel - lo!
Allegro molto. ♩= 88.
Johnson.
an - swer!
- sponde - re!
39
Minnie.
con accento marcato
(sottovoce)
Don't let them hear you. It's that jealous Jack
Non far - ti sen - ti - re. È ge - lo - so Jack
Johnson.
(coming forward, grasping his pistol)
Si - lence!
Ta - ci!
Nick. (from outside)
Hel-
Hel-
Sonora.
(from outside)
Hel-lo!
Hel-lo!


Minnie.
Rance...
Nick. Rance...
- lo!
- lo!
40
pp
pp
pp
Minnie.
p
Have they come to
Vengono a darmi a -
Nick. (outside)
f
We've come to tell you Ra-mer-rez is on the trail...
Han - - no ve - du - to Ra-mer-rez sul sen - tie - ro...
pp
Minnie.
help me?
- iu - to!
41
p
cresc.
f
Ped.
f
p
*

(Minnie forces Johnson against his will to hide behind the bed-curtains. Minnie opens the door: Rance, Nick, Ashby and Sonora enter. Rance has his trousers tucked into his high

42

(Arpa, Legni)

cresc. *sf*

boots and wears an elegant overcoat; Sonora has on a buffalo-skin overcoat; Ashby an overcoat over his clothes of Act I; Nick has pieces of blanket tied round his legs; Nick and Ashby carry lanterns. They are covered with snow: Rance

f *cresc.*

wipes his boots with his handkerchief; goes towards the table: Nick and Ashby follow him; Sonora is near the fire-place.)

Sonora.

43

You're safe!
Sei sal - va!

ff

Nick.

We've spent an aw - ful quar - ter of an
Ab-biam pas - sa - to un brut - to quar - to

Sonora.

I'm all a trem - ble!
Io tre - mo tut - to!

Minnie.

(curious)

But why? But why?
Per - chè? Per - chè?

Nick.

hour
d'o - ra!

Ashby.

We feared the worst for
Te - me - va - no per

dim. - - p

Minnie.

(curious)

For me?
Per me?

Nick.

The strang-er
Lo stra - nie - ro...

Ashby.

you... That fel - low John-son,
te.... Quel vo - stro John-son...

p

(with spiteful pleasure)

J.Rance.

allarg. a tempo

Yes, the dan-dy that you danced with.... He is Ra -
Il tuo da - mo alla dan - za... E - ra Ra -

m.s.

allarg. ff a tempo

Minnie.

(dumbfounded)

What's that?
Che di - te?!

J.Rance.

(turns up the light over the table.)

-mer - rez!
-mer - rez!

44

p

Minnie.

What's that?
Che di-te?!

What's that?
Che di-te?!

(emphasizing his words)
a piacere

J.Rance.

What we are
Ab - bia - mo

pp

col canto

J.Rance.

a tempo

say-ing is that your fine and per-fect John-son of Sa - cra - men-to...
det - to che il tuo per-fet-to Johnson di Sacramento...

a tempo

p

Minnie.

(with growing anguish, refusing to believe)

Ah! It's not true! I
Ah! Non è ver! Lo

J. Rance.

is a rob - ber on the high-ways
è un ban - di - to da stra - da.

p

Minnie.

know, it's not true!
so, non è ver!

45

f

con slancio

VUOTA

Minnie.

Andno moderato. ♩ = 60

J. Rance.

un po' tratt.

un po' tratt.

Take care not to be so trust - ing a - no - ther
Ba - da... di non fi - dar - ti trop-po u-n'al - tra

Andno moderato. ♩ = 60

48

un po' tratt.
l'ultimo quarto

tratt.

pp

Ped. Ped.

Minnie.

(bursts out) *un po'tratt.* *a tempo*

I don't be - lieve it! No! You're ly - ing!

Non è ve - ro! No! Men - ti - te!

J Rance.

time!

vol - ta!

tratt. *a tempo* *f*

Ped. Ped.

Ashby.

p *un po'tratt.* *un po'tratt.*

To - night at the "Pol - ka" he came to rob it.

Que - sta not - te alla "Pol - ka,, è ve - nu - to a ru - ba - re...

tratt. *tratt.*

p

Ped. Ped.

Minnie.

a tempo

But he *did - n't rob it!*

Ma non ru - bò!

Sonora.

(reflecting) *p*

That's what puz - zles me, He

Non ha ru - ba - to, è

a tempo

Ped. Ped.

J. Rance.

tratt.

We heard from Nick
Ha det - to Nick

Sonora.

tratt.

didn't Yet he eas - i - ly might have!
ve - ro... Pure, a-vreb - be po - tu - to!...

tratt. *tratt.*

pp

J. Rance. *a tempo*

that Sid had seen him head a - long this trail.
che Sid l'ha ve - du - to pren - der que - sto sen - tie - ro.

a tempo

f

Nick.

(Minnie looks hard at Nick, who grows uneasy)

tratt.

I said so...
È ve - ro...

J. Rance. (authoritatively) *tratt.*

f

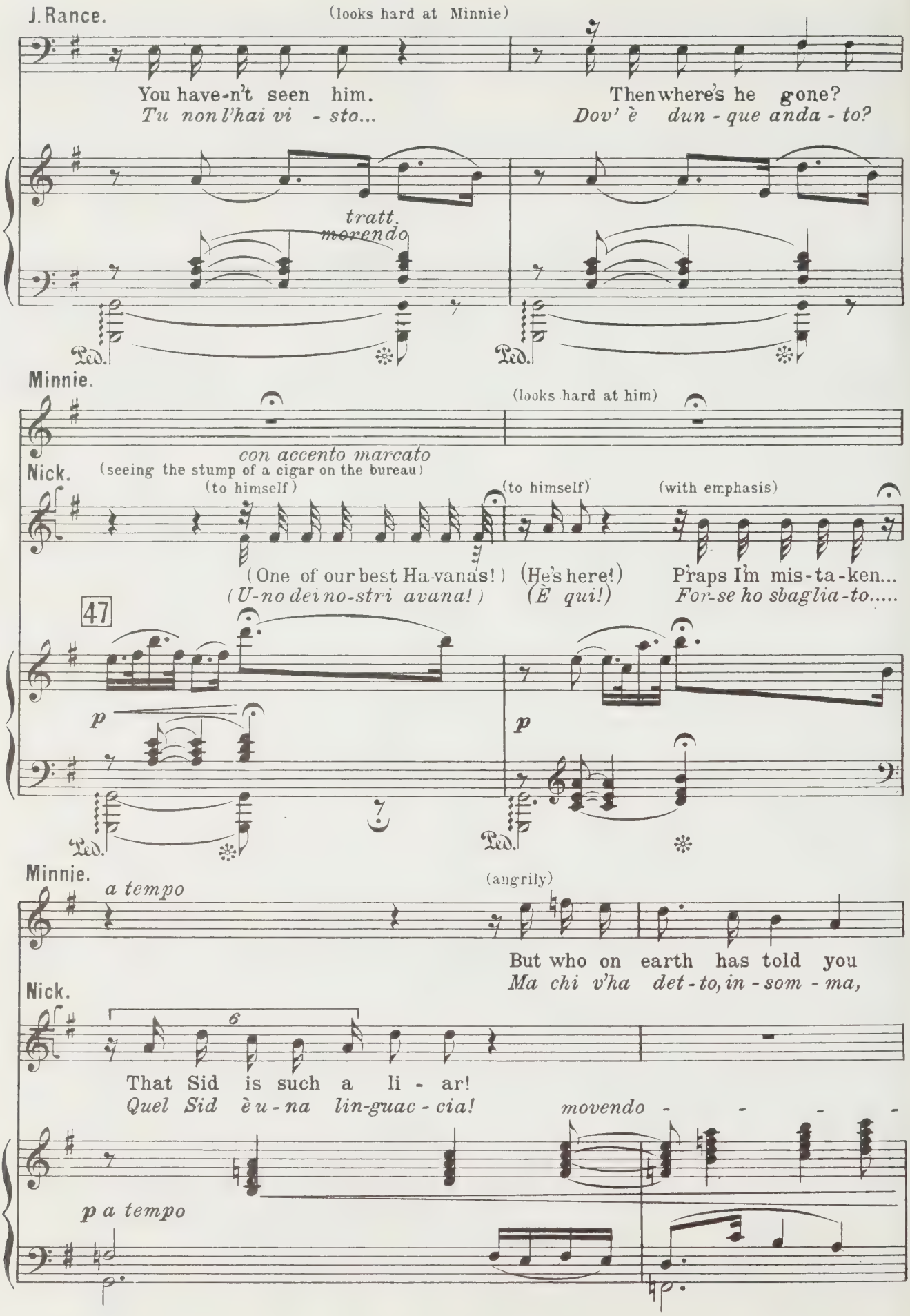
You said so, Nick?
È ve - ro, Nick?

p *tratt.*

But the trail ends here.
Qui fi - ni - sce la trac - cia.

tratt. *tratt.* *tratt.*

dim. *p*


J. Rance.
(looks hard at Minnie)
You have-n't seen him.
Tu non l'hai vi - sto...
Then where's he gone?
Dov' è dun - que anda - to?
tratt.
morendo
Ped.
Minnie.
(looks hard at him)
Nick.
con accento marcato
(seeing the stump of a cigar on the bureau)
(to himself)
(to himself)
(with emphasis)
(One of our best Ha-vanas!)
(U-no dei no-stri avana!)
(He's here!)
(È qui!)
P'raps I'm mis-ta-ken...
For-se ho sbaglia-to.....
47
p
p
Ped.
Minnie.
a tempo
(angrily)
But who on earth has told you
Ma chi v'ha det-to, in-som-ma,
Nick.
6
That Sid is such a li - ar!
Quel Sid è u-na lin-guac-cia!
movendo
p a tempo

Minnie.

that the road a-gent's John - son?
che il ban-di - to sia John - son?!

Deciso. ♩=100

m.d.

f

Minnie.

(bursts out, quickly)

His wo-man?
La sua don-na?

J. Rance.

(looking at her)

His wo-man!
La sua don-na!

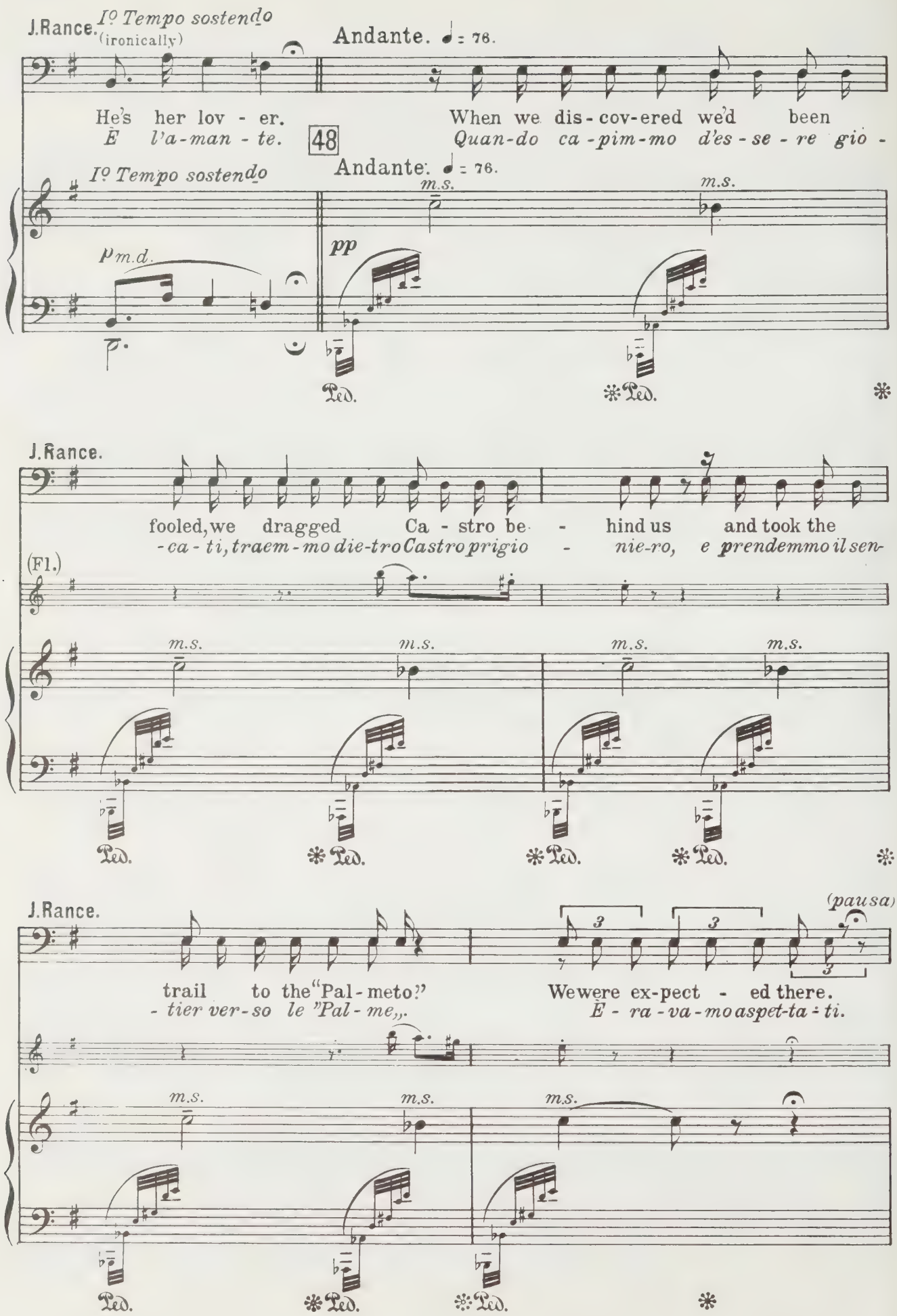
Minnie.

(quickly)

Who? Ni-na Mi-chel-to - re - na? Does he know her?
Chi? Ni-na Mi-chel-to - re - na? Lo co - no - sce?

J. Rance. (sneering)

Ni - na.
Ni - na.


J.Rance.
Iº Tempo sostendo
(ironically)
Andante. ♩ = 76.
He's her lov - er.
When we dis - cov - ered we'd been
È l'a - man - te.
Quan - do ca - pim - mo d'es - se - re gio -
48
Iº Tempo sostendo
Andante. ♩ = 76.
m.s.
m.s.
p m.d.
pp
Ped.
Ped.
J.Rance.
fooled, we dragged Ca - stro be - hind us and took the
- ca - ti, traem - mo die - tro Castro prigio - nie - ro, e prendemmo il sen -
(Fl.)
m.s.
m.s.
m.s.
m.s.
Ped.
Ped.
Ped.
Ped.
J.Rance.
(pausa)
trail to the "Pal - meto?"
We were ex - pect - ed there.
- tier ver - so le "Pal - me".
È - ra - va - mo aspet - ta - ti.
m.s.
m.s.
m.s.
Ped.
Ped.
Ped.

Sostenendo un poco. ♩ = 66.

J.Rance.

p

Ni - na was there She showed us her lov - er's pho-to. See
Ni - na era là Ci ha fat - to ve - de-re il suo ri - tratto... A

Sostenendo un poco. ♩ = 66.

p *marcato il basso.* *cresc.*

Minnie.

(laughing loud) (giving him back the portrait)

J.Rance.
(showing the portrait to Minnie)

Ha, ha, ha, ha! Oh, no-thing, no-thing.
Ah, ah, ah, ah! Oh, di nul-la, di nul-la..

here! Why are you laughing?
te! Di che ri-di?

f *dim.* *p*

Ped. ✻

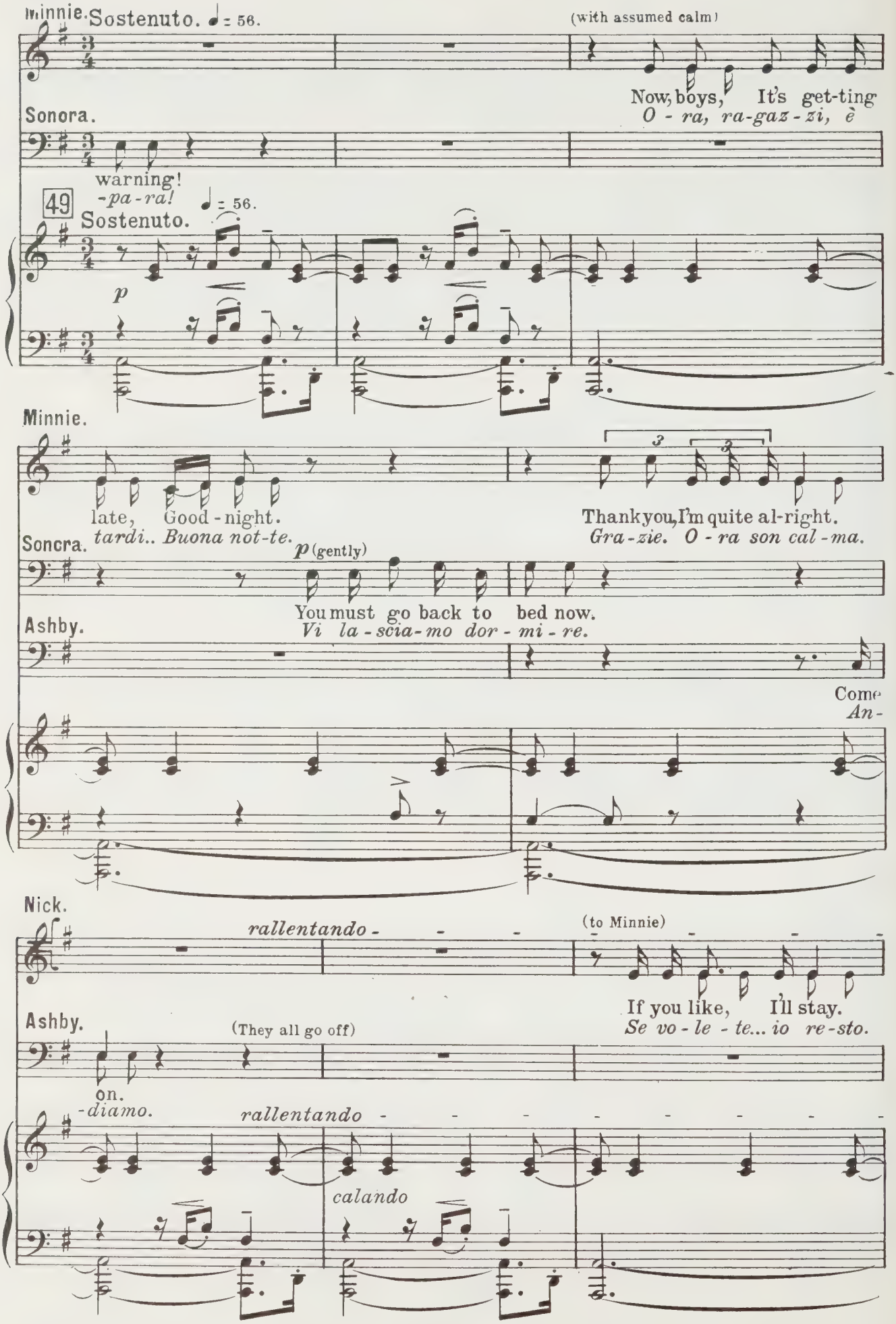
Minnie. (very ironically)

What charming com - pa - ny he has been keep - ing! Ni - na!
La com - pa-gnia gen-til ch'e-gli s'è scel - to! Ni - na!

Sonora.

Take
Im -

f *p* *f*


Minnie.
Sostenuto. ♩ = 56.
(with assumed calm)
Now, boys, It's get-ting
O - ra, ra-gaz - zi, è
Sonora.
warning!
-pa-ra!
49
Sostenuto. ♩ = 56.
p
Minnie.
late, Good - night.
tardi.. Buona not-te.
Thank you, I'm quite al-right.
Gra-zie. O - ra son cal - ma.
Sonora.
p (gently)
You must go back to bed now.
Vi la - scia-mo dor - mi - re.
Ashby.
Come
An-
Nick.
rallentando -
(to Minnie)
If you like, I'll stay.
Se vo - le - te... io re-sto.
Ashby.
(They all go off)
on.
-diamo.
rallentando
calando

Minnie.

(exit all)

No, Good - night.

Ashby. *No. Buona not-te.* (going out)

Good - night.
Buona not-te.

morendo e

Minnie.

(with deep contempt, turned towards Johnson)

f

Come out now, come
Vie-ni fuo-ri, vie-ni

rall.

pp

Andante energico. ♩ = 80.

Minnie.

out now, Come out!
fuo-ri, vie-ni fuor!

Johnson.

(appears between the curtains, broken down, wretched)

Andante energico. ♩ = 80.

50

ff *energico*

Ped.

Minnie.

You came to rob me! You lie! Yes!

Sei ve-nuto a ru-ba-re! Men-ti-sci! Sì!

ritenuto

Johnson.

No! No! Things look a-

No! No! Tut - to m'ac-

ritenuto

col canto

Minnie.

Allegro agitato tumultuoso. ♩ = 100 (in 4)

Johnson.

Oh, stop it!

Fi-ni - sci!

-gainst me. But.....

- cu - sa.... Ma.....

Allegro agitato tumultuoso. ♩ = 100 (in 4)

mf *cresc.* *mf*

Minnie.

Johnson.

Why are you here then? If not to rob me?

Per - chè sei qui, se non per ru - ba - re?

Minnie. (stopping him, with an abrupt gesture)

No near - er, no
A - da - gio, a -

Johnson. (with decision, going towards her)

But when I saw 'twas you.....
Ma quan - do v'ho ve - du - ta...

51

p *mf*

Minnie.

near - er! No, not an - y near - er! or I'll call the sher - iff!
- da - gio! Non muo - vere un pas - so... o chiamo a - iu - to!

mf

Minnie. (ironically)

You a thief! You a rob - ber! Ah!
Un ban - di - to! un ban - di - to! Ah!

Minnie.

ah! I'm tru - ly luck - y! A thief, a
ah! son for - tu - na - ta! Un ban-di - to! un ban -

p cresc.

Minnie. (disdainfully and angrily)

rob - ber! But now you can go!
- di - to! Puoi an-dar - te-ne! Va!

mf *cresc. molto* *sostenuto* *ff*

Minnie. (goes to the door to open it; but Johnson stops her with a gesture)

Go, go, go!
Va, va, va!

Johnson. (bursting out)

Let me just
U - na pa-

a tempo *cresc.*

Johnson. *sempre a tempo*

say one word! But not in self - de - fence:
- ro - la so - la! Non mi di - fen - de - rò:

ff

Johnson. *con forza crescente*

I am ac - cur - sed! I know, I
so-no un dan - na - to! Lo so, lo

secche

(Minnie goes slowly to the table, and drops wearily into a chair; she leans her arms on the table and buries her face in them.)

Johnson.

Andante. ♩ = 84

52

know! But I would not have
so! Ma non vi a-vrei ru-

Andante. ♩ = 84. *legato* *cresc. molto*

ben cantato *fp*

Johnson.

robbed you! I am Ra-
-ba - - to! So - no Ra-

cresc. molto

fp *cresc.*

Johnson.

-mer - rez: va-gabond by birth: From the day I was
-mer - rez: nac-qui va-ga-bon-do: e-ra ladro il mio

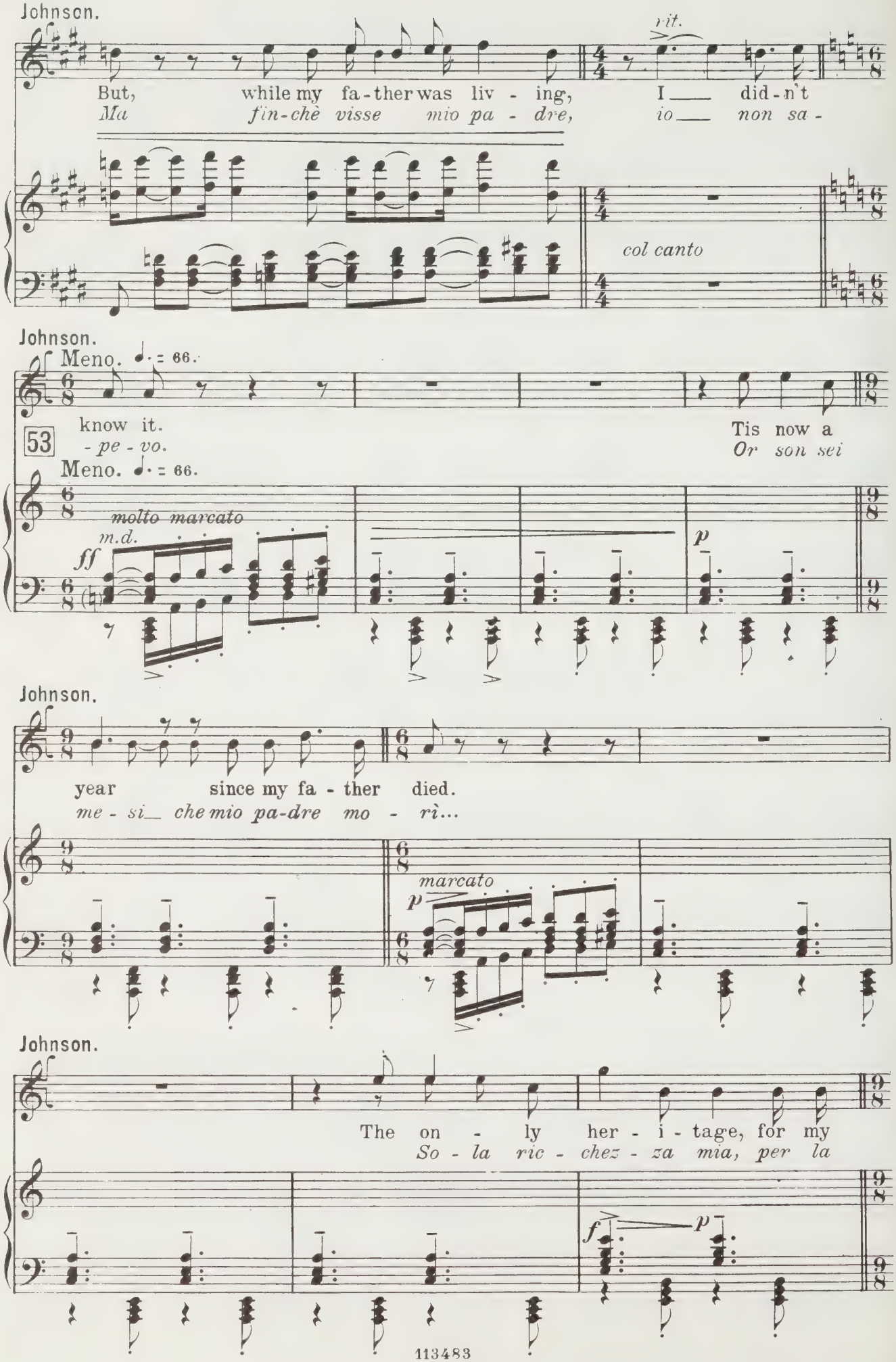
largamente espansivo *f*

Johnson. ♩ = ♩.

born I was reared on sto-len mon-ey.
no-me da quan-do ven-ni al mon-do.

♩ = ♩. *cresc.* *p*

Ped.


Johnson.
But, while my fa-ther was liv - ing, I did-n't
Ma fin-chè visse mio pa - dre, io non sa -
rit.
col canto
Johnson.
Meno. ♩. = 66.
know it.
- pe - vo.
53
Tis now a
Or son sei
Meno. ♩. = 66.
molto marcato
m.d.
ff
p
Johnson.
year since my fa - ther died.
me - si che mio pa-dre mo - rì...
marcato
p
Johnson.
The on - ly her - i - tage, for my
So - la ric - chez - za mia, per la
f
p

Johnson.

mother, and my brothers to face the future, The on-ly thing he
madre e pei fra-tel - li, al-la di - ma-ne, l'e-re-di-tà pa-

pp *p* *cresc.*

Johnson.

sostenuto con forza

left us, *sostenuto accentando* 54 was a gang of bandits and
-ter-na: *u-na ma-sna-da di ban-di-ti da*

cresc. molto *ff* *m.d.*

Johnson.

a tempo (sadly)

robbers! I took the road. It was
strada! *L'accet-tai.* *E-ra*

a tempo *ff* *dim.* *p* *m.s.*

Johnson.

sostenendo ♩. = 60.

fate and had to be! But then one day I saw you
quel-lo il mio de-sti-no! Ma un gior-no v'ho in-con-tra-ta

rall. *sostenendo* ♩. = 60.

cresc. *p a tempo*

Johnson. (Minnie raises her head; without looking at Johnson. She remains lost in the vision of lost happiness.)

From that mo - ment I longed to take you with me,
Ho so - gna - to d'an - dar - me - ne con vo - i

m.s. *mf* *pp*

Ped. ✻ Ped. ✻

Johnson.

Far, far a - way. and to start a new life,
tan - to lon - ta - no e re - di - mermi tut - to

p

Ped. ✻

Johnson. *sostenendo* *rall.* *rit.*

of honest work, of honest work and love. And all the
in u - na vi - ta di la - vo - ro e d'a - mo - re... E il lab - bro

pp *rall.* *pp* *rit.* *p*

Ped. ✻

Johnson.

Largo e calmo. ♩ = 50.

while in my heart I was ut - t'ring a
mio mor - mo - rò u - n'ar - den - te pre -

Largo e calmo. ♩ = 50.

cantando

pp

Ped. ✻

Johnson.

pray'r: O God! Grant that she
-ghie - - ra: Oh Di - o! Ch'el - la non

Ped. ✻

Johnson.

allargando

ne - ver, ne - ver may know what I am! ne-ver know what I
sap - pia mai, non sap-pia mai la mia ver -

cresc. allargando

Ped. ✻ Ped. ✻

Johnson.

a tempo ma Sostenuto

am. Ah
-go - - - gna! Ahi - -

55

(sostenuto)

a tempo

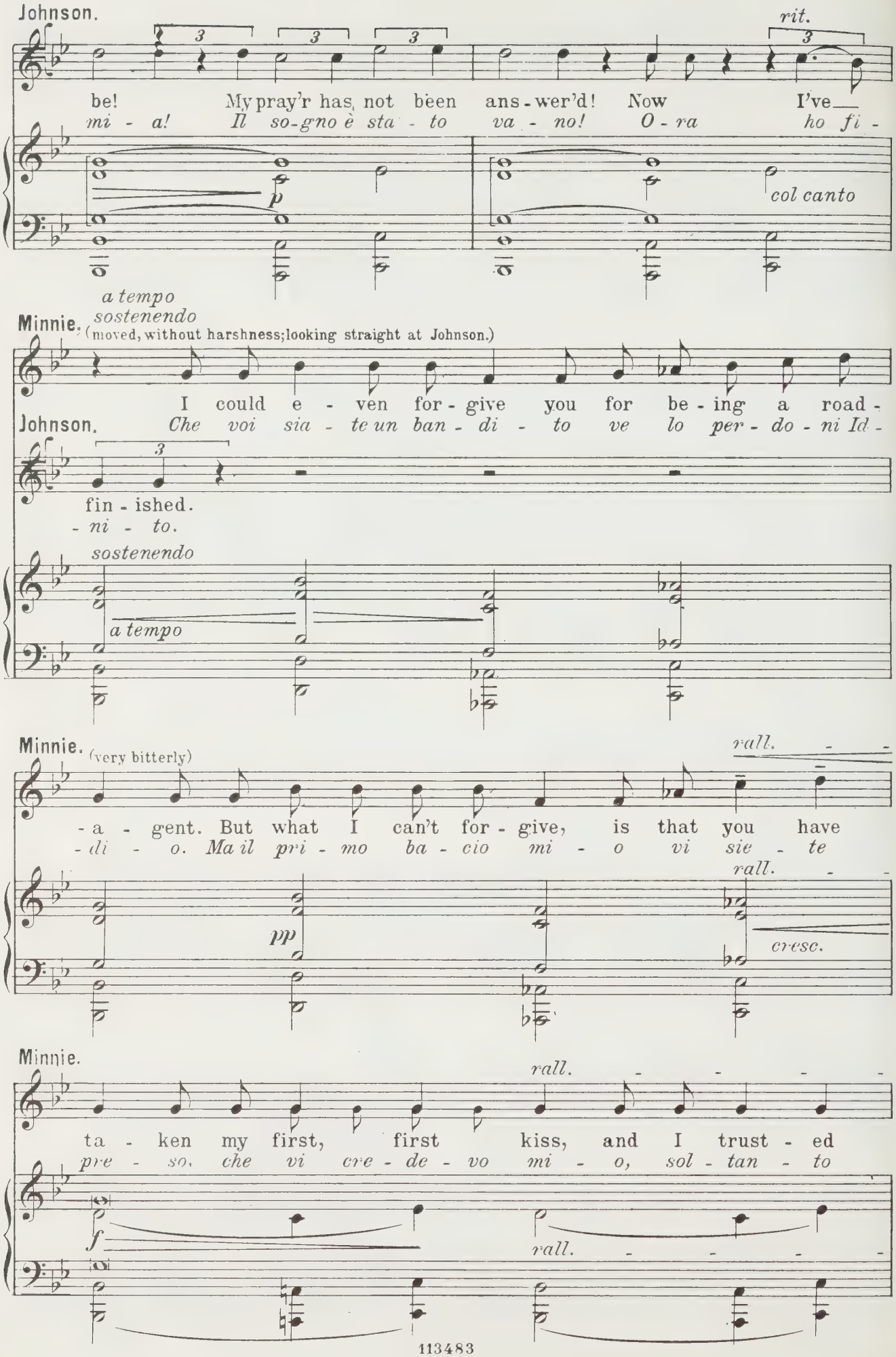
ff fff

Ped. ✻ Ped. ✻

Johnson.

no! Ah no! Twas not to
-mè! ahi - - mè! Ver-go - - gna

Ped. ✻


Johnson.
rit.
be! My pray'r has not been ans-wer'd! Now I've
mi - a! Il so-gno è sta - to va - no! O - ra ho fi -
p
col canto
a tempo
Minnie.
sostenendo
(moved, without harshness; looking straight at Johnson.)
I could e - ven for - give you for be - ing a road -
Johnson.
Che voi sia - te un ban - di - to ve lo per - do - ni Id -
fin - ished.
- ni - to.
sostenendo
a tempo
Minnie.
(very bitterly)
rall.
- a - gent. But what I can't for - give, is that you have
- di - o. Ma il pri - mo ba - cio mi - o vi sie - te
rall.
pp
cresc.
Minnie.
rall.
ta - ken my first, first kiss, and I trust - ed
pre - so, che vi cre - de - vo mi - o, sol - tan - to
f
rall.

Minnie. (she says these words mechanically, but is quite spent, and trying to steel herself)

you. So leave me, go! Let them kill you. What's it matter!
mio. An-da-te, an-da-te! V'uc-ci-de - ranno... Che m'im-por-ta!

Johnson. (desperate, resolved, unarmed, he opens the door, ready for sacrifice, like a suicide)

Good -
Ad -

col canto *f*

Minnie. *affrett.* (wipes away her tears) (half spoken) (pistol shot) (behind) ★

That's all o-ver. All o-ver!
È fi-ni-ta... Fi - ni-ta!

Johnson. (goes out quickly)

- bye!
- dio! *affrett.* *rall.*

cresc. *f* *dim. molto* *pp*

Minnie. Allegro sostenuto. ♩=160 (listening) (with supreme self-control.)

56 Allegro sostenuto. ♩=160 They have shot him. No
staccatissimo e secco L'han fe - ri - to... Che im-

ppp

Minnie. (goes to the door-comes back- goes to the bureau and bursts into tears, leaning her head on her arms.)

mat - ter!
- por - ta?

cresc. non troppo

57

f ff p pp

pp pp pp

(Johnson is heard falling against the door, which shakes with the impact.)

Minnie. (utters a suppressed cry of anguish and runs to open, Johnson is lying on the ground, wounded.)

Un poco più mosso. ♩= 168

58

lamentoso

legato

p

Minnie.

(catches hold of him, helping him in)

Johnson.

(in faint tones of resistance)

Don't shut the door..... I am

Non chiu - de - te la por - ta... Debbo u -

(Fl. e Ob.)

p

Minnie.

Come! Come in!
En - tra! En - tra!

Johnson.

(resisting.) (resisting.)

go - ing.... No! No! Don't
- sci - re.... No! No! Non chiu -

Minnie.

(drags him

Come! Come!
En-tra! En-tra!

Johnson.

shut the door! I must go out!.... No!
- de - te, no!... Vo-glio u - sci - re!.... No!

Minnie. in, in despair.) (shuts the door.) (in anguish)

Stay here..you're wounded! Hide yourself here. They've wounded
Sta qui...Sei fe - ri - to!..Nascondi - ti qui. Sei fe - ri -

Johnson.

No! No!
No! No!

59

cedendo *a tempo*

m.s. *cresc.* *p*

Minnie.

you! Hide yourself..... Hide yourself.
- to! Na-scon-di-ti..... na - scon-di - ti.

Johnson.

O-pen the door.... I
Apri-te la porta...voglio,

cresc.

Minnie.

poco allarg. -
(in anguish)

Hur - ry! this way! Hur - ry! I love
Re - sta! Re - sta! Re - sta! Io t'a -

Johnson.

want to go! No! No! No!
voglio uscir! No! No! No!

cresc. sempre

poco allarg. -

Minnie.

incalzando
- a tempo

(nobly.)
allar -

you, this way! Hur-ry!.... Ah! Aren't
- mo, re - sta, re - sta.... Ah! Sei

allar -

incalzando

a tempo

ff

Minnie.

-gando rall.

you the man I kissed for the first time. You shall not

l'uo-mo che ba - ciai la pri-ma vol - ta. Non puoi mo-

-gando dim. rall.

(jumps on to a chair, unhooks the ladder and drops it on to the ground.)

Largo sostenuto. ♩ = 44.

Minnie.

(helping him to go up)

die! Come, come, come quickly! Come,

Johnson. *- rir! Su, su, su, pre-sto! Su,*

(resisting.)

No!

Largo sostenuto. ♩ = 44.

60

No!...

pp *m.s.*

Ped. ✻ Ped. ✻ Ped. ✻

Minnie.

diminuendo

Hide yourself! Just one step... hide yourself, Then you'll come with me. Far a-

Johnson. *sal-va-ti!... Su, su, su, sal-va-ti... Poi ver-rai con me. Lon-*

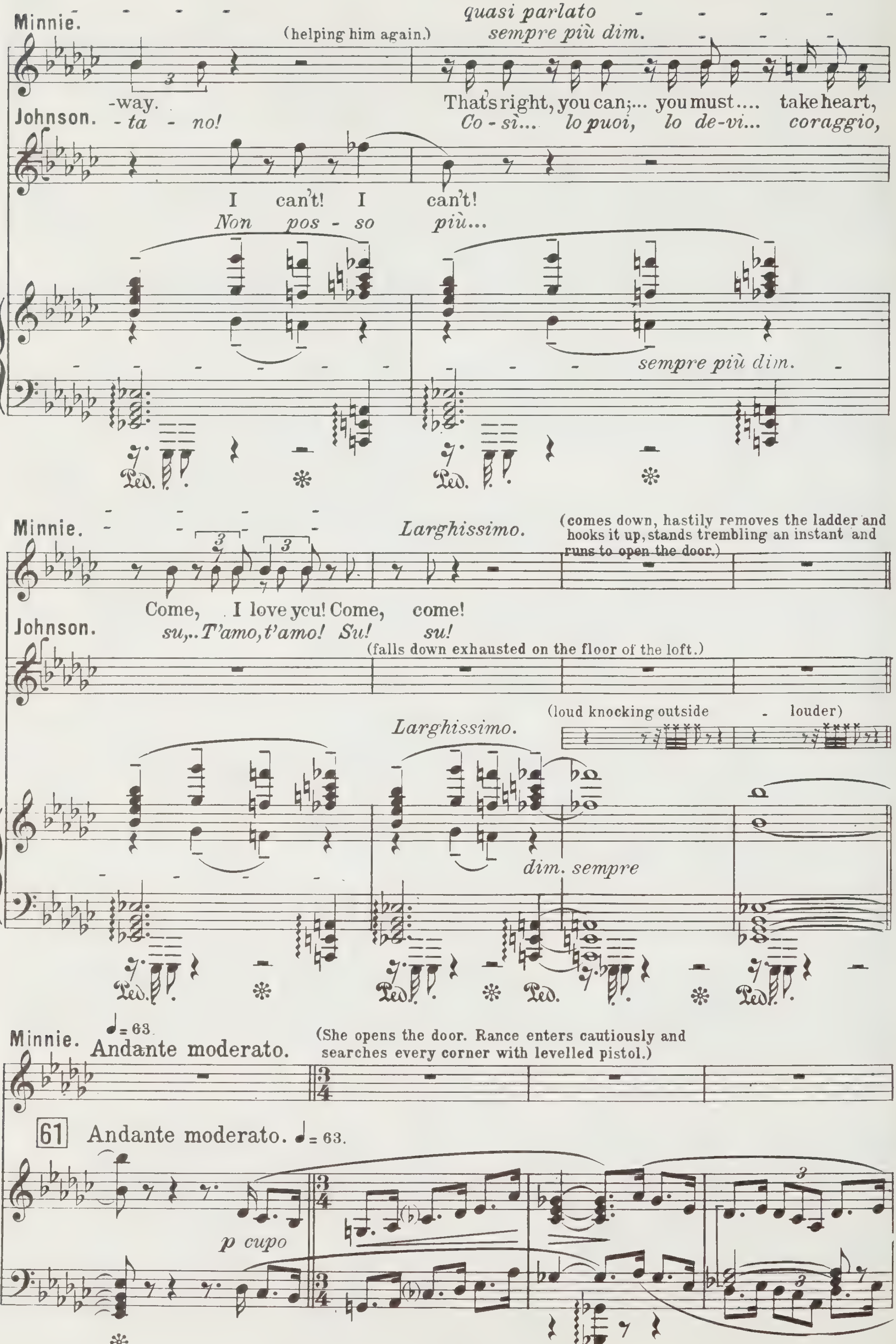
(his strength failing him.)

I can't! I can't!

Non pos-so più...

pp *m.s.* *diminuendo*

Ped. ✻ Ped. ✻


Minnie.
quasi parlato
(helping him again.)
sempre più dim.
-way.
That's right, you can;... you must.... take heart,
Johnson.
-ta - no!
Co - sì... lo puoi, lo de-vi... coraggio,
I can't! I can't!
Non pos - so più...
sempre più dim.
Ped.
Minnie.
Larghissimo.
(comes down, hastily removes the ladder and hooks it up, stands trembling an instant and runs to open the door.)
Come, I love you! Come, come!
Johnson.
su,..T'amo, t'amo! Su! su!
(falls down exhausted on the floor of the loft.)
(loud knocking outside - louder)
Larghissimo.
dim. sempre
Ped.
Minnie.
♩= 63.
Andante moderato.
(She opens the door. Rance enters cautiously and searches every corner with levelled pistol.)
61
Andante moderato. ♩= 63.
p cupo
p

Minnie.

Why what's the mat-ter, Jack?
Che c'è di nuo-vo, Jack?

p

J. Rance.

(turning round, severe and imperious.)

62

No more
Non son

mf f f p

J. Rance.

Jack.... I am the sher-iff af-ter your in-fern-al Johnson.
Jack.... Son lo Sce-rif-fo, a cac-cia del tuo Johnson d'in-ferno.

mf p mf

Minnie.

(crossly.) *poco affrett.*

Ah! I'm
Ah! m'a-

J. Rance.

cresc.

I have fol-lowed his foot-steps. He must be here. But where?
N'ho se-gui-to la trac-cia. Dev'es-ser qui. Dov'è?

p f p col canto

Minnie. *tornando a tempo*

(Rance going towards th-

sick and tir'd of hearing a-bout your Ra - merrez!
-ve - te sec - ca - to con que - sto vo-stro Ra - merrez!

cresc. molto *f*

bed with aimed pistol.)

J. Rance.

He's there! No, he's not....
E là! *Non c'è....*

f

J. Rance. (impatiently.)

But he is wound-ed, I'm cer - tain I hit him. He can't have es -
Ma l'ho fe - ri - to, per-dio, ne son cer - to! Non può es - ser fug -

cresc.

Minnie. (harshly.)

J. Rance.

Well look for him
E cer-ca - te - lo,

-caped, he can on - ly be here.
-gi - to, non può es - ser che qua.

63

f

Minnie.

then! Search the place where - ev - er you please, but then be

dun - que! Ro - vi - sta - te do - ve vi pa - re, e poi le -

aspro *f* *p* *cresc.*

Minnie. *cre - scen - do -*

off and take yourself out of my sight for ev - er!

- va - te - vi dai pie - di u - na vol - ta per sem - pre!

mf *string.* *cresc.* *allarg.* *ff pesante*

J. Rance. (starts and lowers his pistol.)

D'you swear he is not

Mi giu - ri che non

a tempo 64 *ff* *p*

Minnie. (mockingly.)

You'd real - ly bet - ter go on look-ing!

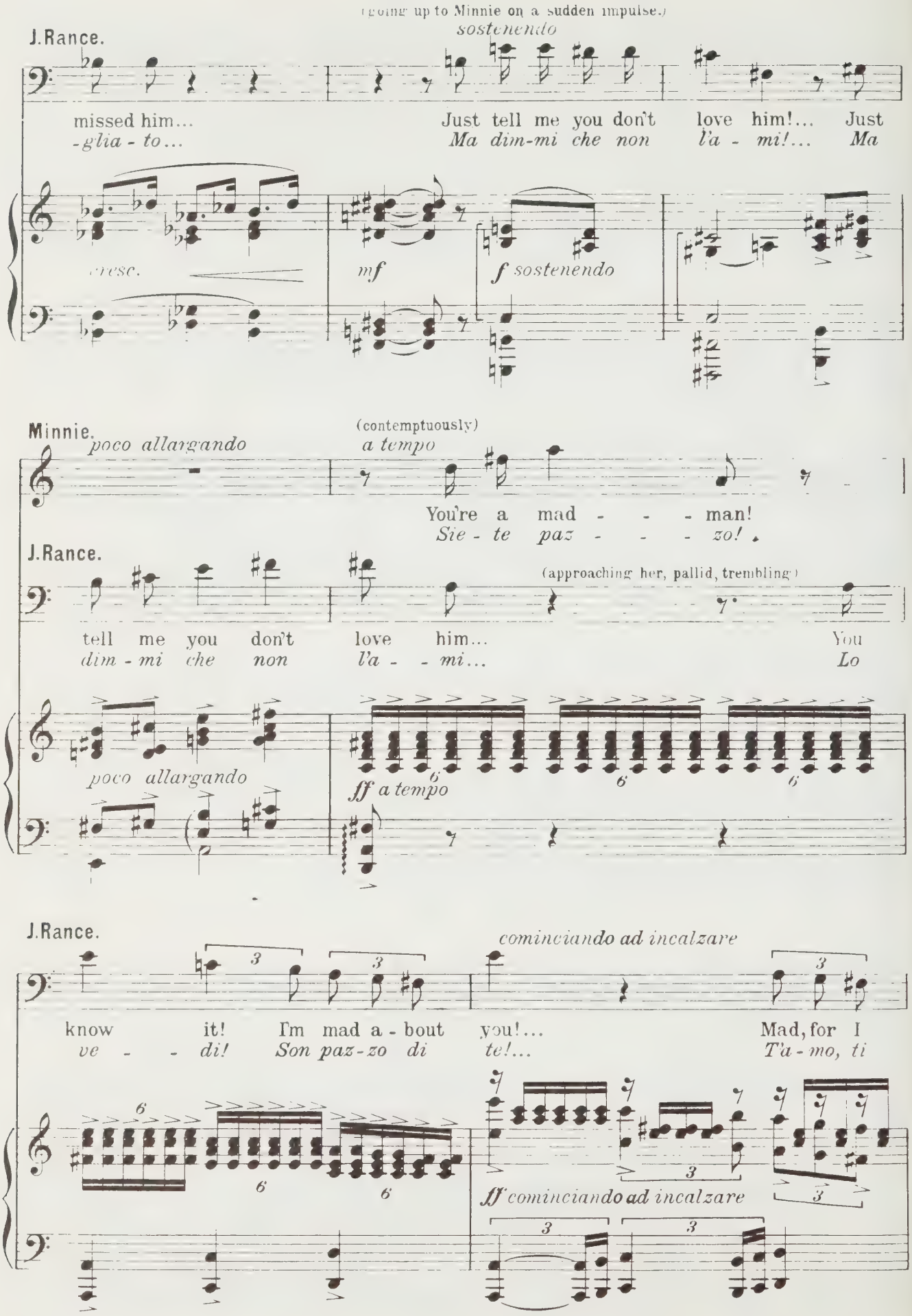
J. Rance. *Per-chè non se - gui - tate a cer-car - lo?*

(He looks about, then looks at Minnie, then puts his pistol back in his pocket, takes off his cloak and cap, and lays them on a chair near the table.)

here? Well, al - right! I must have

c'è? *E sa - rà!* *L'avrò sba -*

p


(going up to Minnie on a sudden impulse.)
sostenendo
J. Rance.
missed him... Just tell me you don't love him!... Just
-glia - to... Ma dim-mi che non l'a - mi!... Ma
cresc.
mf
f sostenendo
Minnie.
poco allargando
(contemptuously)
a tempo
You're a mad - - - man!
Sie - te paz - - - zo!
J. Rance.
(approaching her, pallid, trembling)
tell me you don't love him... You
dim - mi che non l'a - - mi... Lo
poco allargando
ff a tempo
J. Rance.
cominciando ad incalzare
know it! I'm mad a - bout you!... Mad, for I
ve - - di! Son paz - zo di te!... T'a - mo, ti
ff cominciando ad incalzare

Minnie. *accelerando*

(freeing herself)

You cow - ard! You cow - ard!

Vi - gliac - co! Vi - gliac - co!

J. Rance. (embraces her violently; tries to kiss her.) (pursuing her)

want you!... I want you!

vo - - - glio!... Ti vo - - - glió!

accelerando

Minnie. (seizing a bottle and brandishing it at his head)

Ah! Go — a - way, you cow - - - - ard!

Ah! Via — di qua, vi - gliac - - - - co!

Minnie. *cresc. e incalzando molto*

(pushes Rance towards the door)

Leave me you cow-ard, leave me! Go a-way! go a - way! —

E - sci, vi-gliac-co, e - sci! Via di qua, — via di qua! —

(J. Rance steps back)

martellate

cresc. e incalzando molto

65

ff

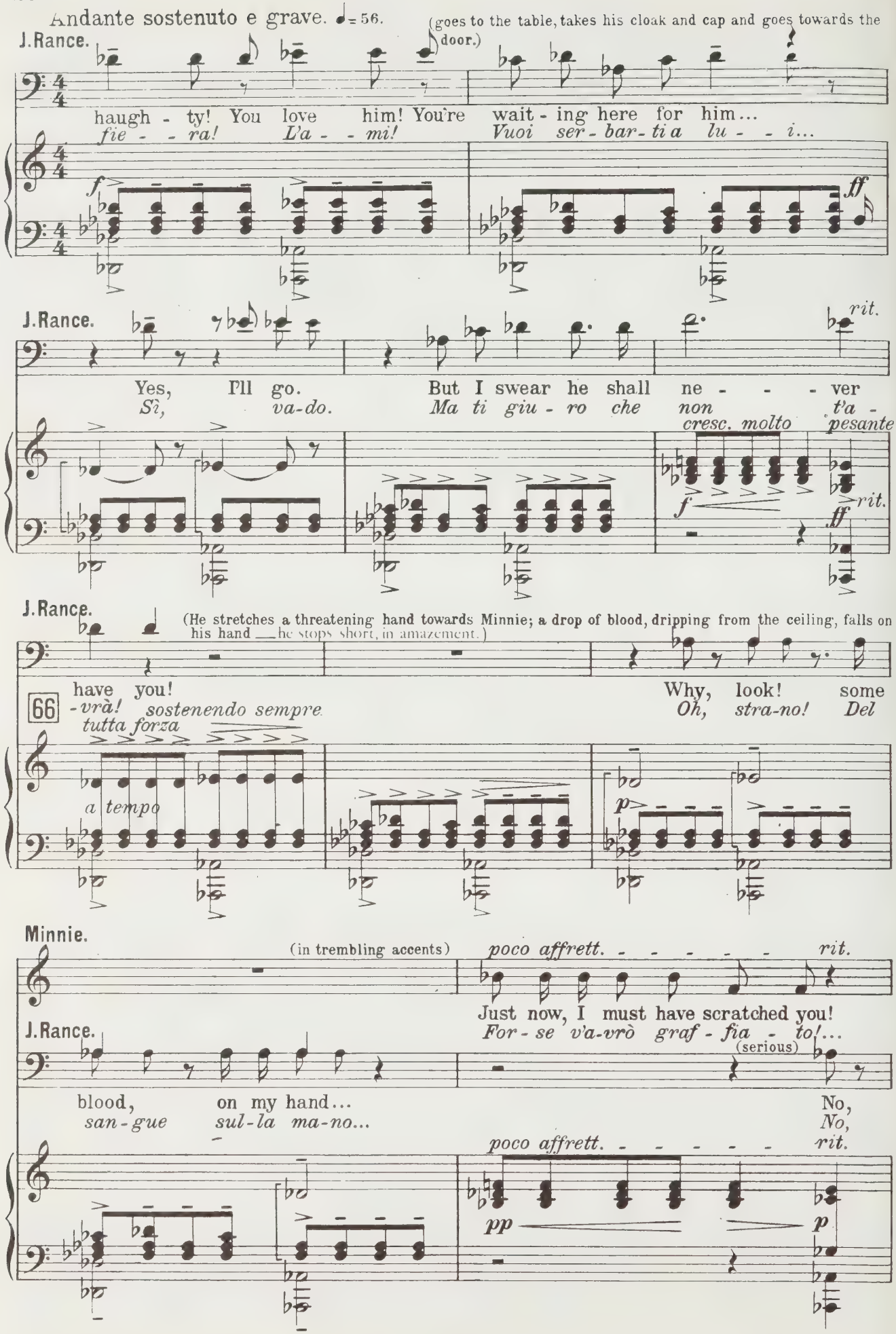
(threateningly, stopping underneath the loft.)

J. Rance. (backing.)

You're

Sei

con fuoco


Andante sostenuto e grave. ♩= 56.
(goes to the table, takes his cloak and cap and goes towards the door.)
J. Rance.
haugh - ty! You love him! You're wait - ing here for him...
fie - - ra! L'a - - mi! Vuoi ser - bar - ti a lu - - i...
f
ff
J. Rance.
Yes, I'll go. But I swear he shall ne - - - ver
Sì, va-do. Ma ti giu - ro che non t'a -
cresc. molto
pesante
f
rit.
ff
J. Rance.
(He stretches a threatening hand towards Minnie; a drop of blood, dripping from the ceiling, falls on his hand — he stops short, in amazement.)
have you! Why, look! some
-vrà! sostenendo sempre Oh, stra-no! Del
66
tutta forza
a tempo
p
Minnie.
(in trembling accents)
poco affrett. - - - - - - rit.
Just now, I must have scratched you!
For - se v'a-vrò graf - fia - to!...
J. Rance.
(serious)
blood, on my hand... No,
san - gue sul - la ma - no... No,
poco affrett. - - - - - - rit.
pp
p

J. Rance. (wiping his hand with his handkerchief, on to which some more blood drips down from the ceiling)

a tempo

there's no scratch... Look! blood a-

non c'è graf-fio... Guar-da! ... e san-gue an-

a tempo, diminuendo sempre

p

Minnie.

Allegro agitato. 𝅗𝅥 = 100.

Ah,

Ah,

J. Rance. (looks up at the ceiling) (then with a cry of joy and hate)

-gain! He's there! He's there!

-co-ra! È là! è là!

(Arpa) *pp*

67

rall.

Allegro agitato. 𝅗𝅥 = 100.

pp

Minnie. (preventing Rance with all her strength)

cresc.

no! ah no! He's not! Ah! no! no!

no! ah, no... non voglio! Ah! no! no!

J. Rance. (trying to shake her off)

Leave me!

La-scia-mi!

f

cresc.

Minnie. *stringendo*

(clings on to him with all her strength.)

no! I won't! I
no! non voglio! non

e stringendo

Minnie.

(up in the loft Johnson drags himself towards the trap-door and with terrified face watches the

will not! no! no!
vo - glio! no! no!

J. Rance.

(roughly freeing himself from Minnie's grip and throwing her down.)

Leave me, leave me!
Lascia-mi, lascia - mi!

incalzando e cresc. molto

action between Minnie and Rance)

Minnie.

Andante. ♩= 66.

(in despair, suppliant on her knees.)

no! Wait a min-ute, a
no! A - spet - tate, a - spet -

(imperious, looking up at the ceiling)

(gets on a chair, lets down the ladder and stands in front of it with aimed pistol.)

J. Rance.

Mis-ter John-son, come down!
Signor John-son, scen-de-te!

68

Andante. ♩=66.

marcato il canto

fp

Ped.

Minnie. (Johnson, with a supreme

min - ute, he can't, he can't, you see he can't come!
- ta - te, non può, non può, ve - de - te non può, no!

effort, begins to come down the ladder, pallid and suffering, but with proud face)

J. Rance. (impatiently)

Come down, or by
Scen - de - te, o, per -

pp

Minnie. (in anguish, imploring)

Wait a min - ute, Rance, wait a - no - ther min - ute!
Un mi - nu - to, Rance, un mi - nu - to an - co - ra!

J. Rance.

Heaven...
- di - o...

A min - ute, what for?
Un mi - nu - to? e per - chè?

pp

diminuendo sempre

J. Rance. (laughing loud)

Ha, ha, ha, what a change!..
Ah, ah, ah, che mu - ta - men - to!...

Ped. *

(Johnson, assisted by Minnie, has come down the last few steps, and drags himself to the table)

J. Rance.

You still in - clined to play a game of pok - er with
Vo - le - te an - cor gio - ca - re la par - ti - ta con

dimin.

Ped. *

Allegro *(con agitazione)* ♩ = 152.

(Johnson sits down heavily on the chair, leans his elbows on

J. Rance.

me, fine Mis-ter of Sa-cra - men - to? Well, you can chose: the
me, si - gnor di Sa-cra - men - to? La scel-ta a vo - i: a

69

cresc. moltissimo

m. d.

pp

the table, drops his head on them. He has fainted)

Minnie. (roughly)

Stop it, wretch that you are!
Ba - sta, uo - mo d'in - fer - no! Ve -

J. Rance.

gal - lows or the pi - stol!
cor - da o a pi - sto - la!

ff

Minnie.

Can't you see he's fain - ted? Can't you see, he can't
-de - te - lo: è sve - nu - to. Non può dar - vi più a -

dim.

(in desperation she presses her hands to her temples, as if seeking for an inspiration, then she goes up to Rance and looks him straight in the eyes)

Minnie.

(In dry, excited tones)

hear you? We'll
- scol - to Par -

70

dimin.

p *più p* *pp*

Minnie.

set - tle it be - tween us and make it fi - nal!
- lia - mo - ci tra noi... E si fi - - ni - sca!

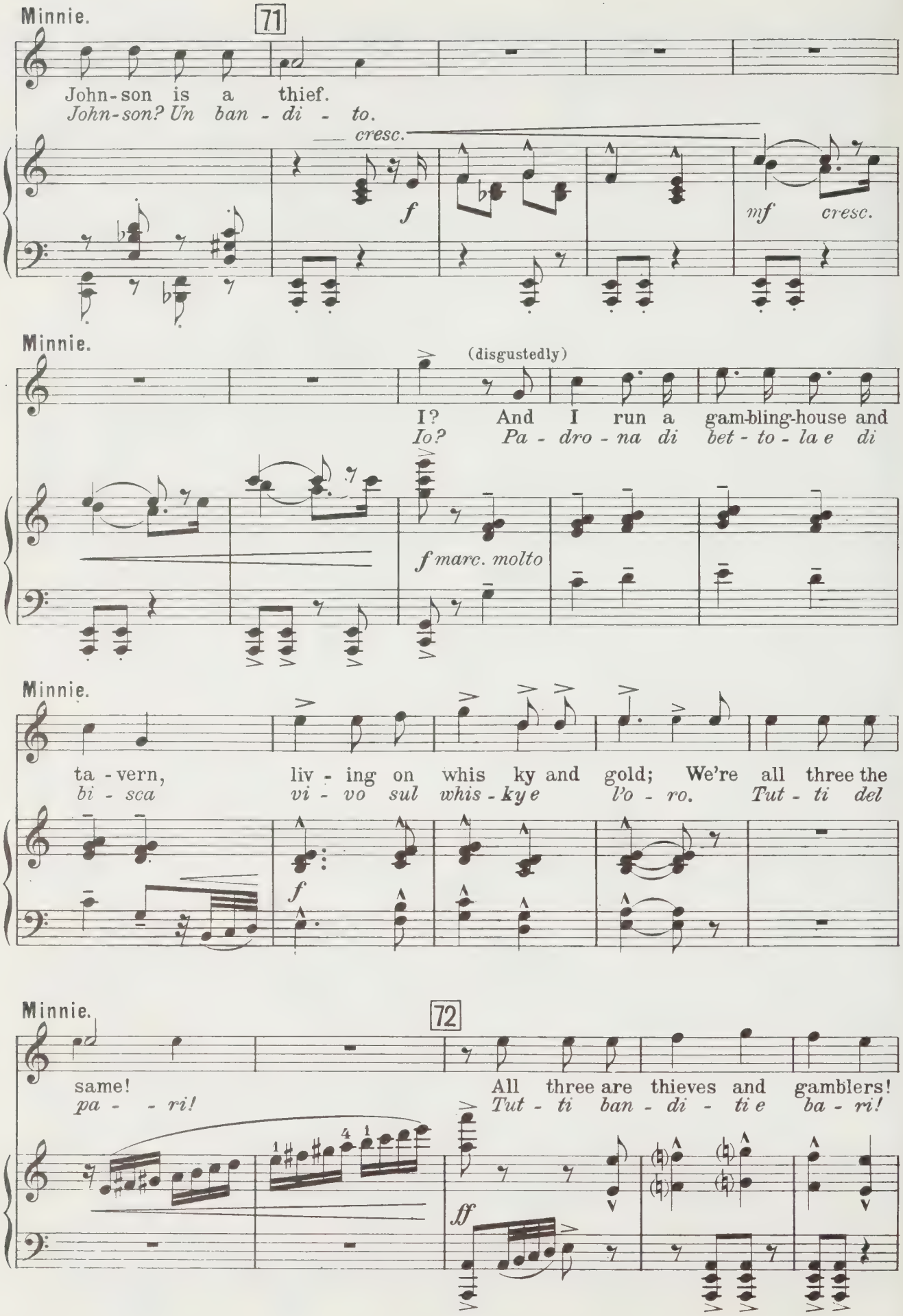
ff aspramente

Minnie.

What are you, Jack Rance? You're just a gam - bler. And
Chi sie - te voi, Jack Rance? Un bi - scaz - - zie - re. E

marcato

pp *f* *p*


Minnie.
71
John-son is a thief.
John-son? Un ban - di - to.
cresc.
f
mf
cresc.
Minnie.
(disgustedly)
I? And I run a gam-bling-house and
Io? Pa - dro - na di bet - to - la e di
f marc. molto
Minnie.
ta - vern, liv - ing on whis ky and gold; We're all three the
bi - sca vi - vo sul whis - ky e l'o - ro. Tut - ti del
f
Minnie.
72
same! All three are thieves and gamblers!
pa - - ri! Tut - ti ban - di - ti e ba - ri!
ff

Minnie.

energico, quasi a piacere

You asked me if the an-swer that I
Sta - not - te a - ve - te chie - sto u - na ri -

cresc. *mf*

Minnie.

a piacere

gave you this eve - ning was fi - nal... Now I make you this
- spo - sta al - la vo - stra pas - sio - ne... Ec - co - vi la mia

f *col canto*

Minnie. *a tempo*

(feverishly)

of - fer! My stakes in the game are
po - sta! Ch'io v'of - fro que - st'uo - mo

J. Rance. (staring at her)

What d'you mean?
Che vuoi di - re?

(Clar.)

a tempo f *p* *pp*

Minnie. *poco rall.* - - - - - Poco meno. ♩=112.

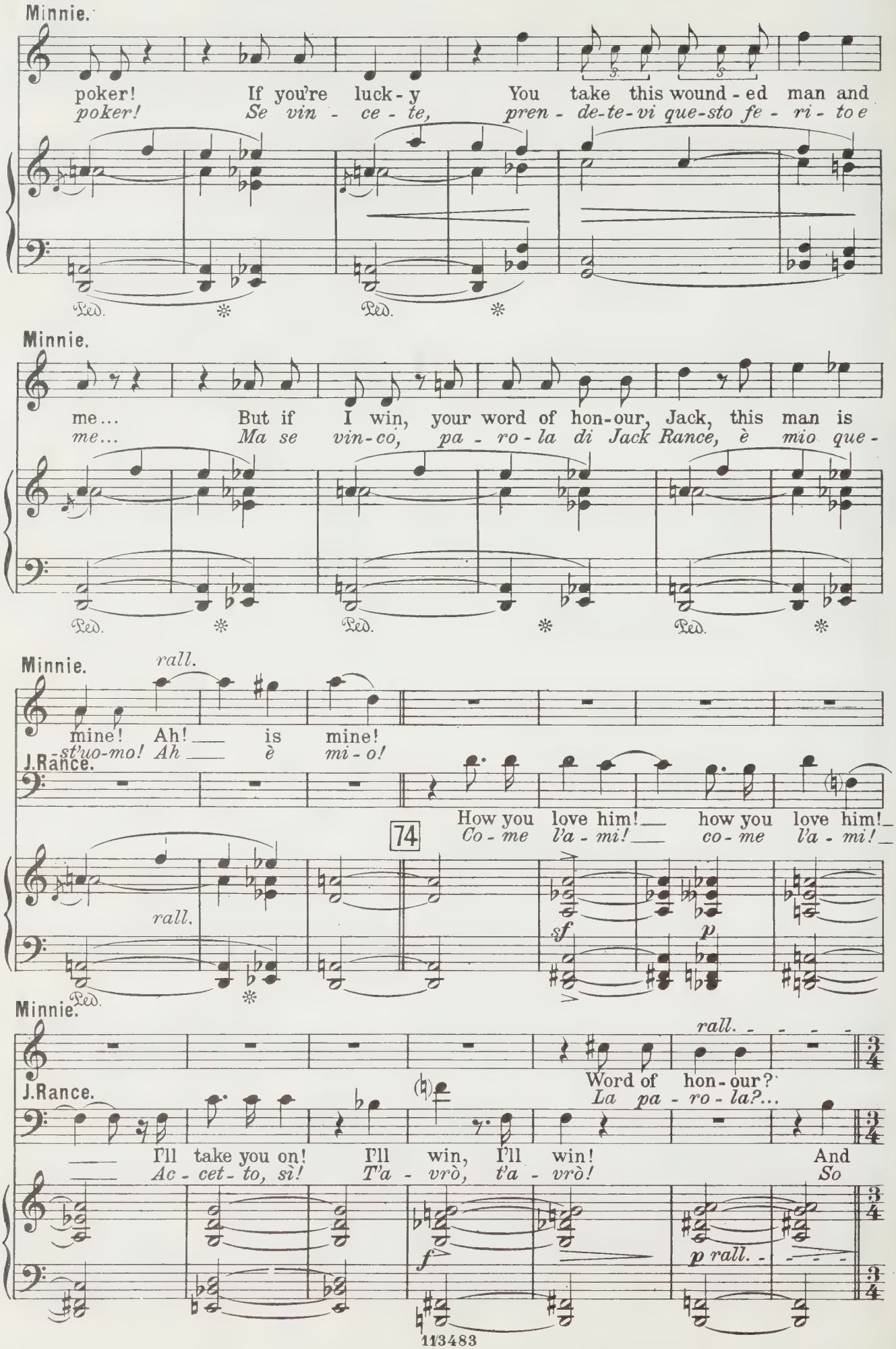
my life and John - son's! We'll play a game of
e la mia vi - ta!... U - na par - ti - ta a

73

Poco meno. ♩=112.
lamentoso

pp

Ped. *


Minnie.
poker! If you're luck-y You take this wound-ed man and
poker! Se vin - ce - te, pren - de-te-vi que-sto fe - ri - to e
Ped.
Minnie.
me... But if I win, your word of hon-our, Jack, this man is
me... Ma se vin-co, pa - ro - la di Jack Rance, è mio que -
Ped.
Minnie.
rall.
mine! Ah! is mine!
st'uo-mo! Ah è mi - o!
J.Rance.
How you love him! how you love him!
Co - me l'a - mi! co - me l'a - mi!
74
rall.
sf
p
Ped.
Minnie.
rall.
Word of hon-our?
La pa - ro - la?...
J.Rance.
I'll take you on! I'll win, I'll win! And
Ac - cet - to, sì! T'a - vrò, t'a - vrò! So
f
p rall.

J. Rance.

a tempo

if I lose, I lose like a gen-tleman.... But my God!_ I'm

per-de-re come un si - gno - re.... Ma per - dio!_ Son

a tempo

p

col canto

concitato

Andantino con moto. ♩=76.

J. Rance.

just consumed with hunger and long-ing till I get you.... If I'm

tut - to del - la se - te di te ar - so e di - strut-to.... ma se

rall.

(half spoken.)

p

75 Andantino con moto. ♩=76.

triste

p

Minnie.

(draws back with a feeling of aversion, goes to the cupboard, procrastinating.)

Just wait a mo-ment....

A-spet-ta - te un mo-men-to.....

(sits at the table, throws the tablecloth on the floor, takes a pack of cards from his pocket, and starts shuffling them.)

J. Rance.

lucky, you're mine.

vin-co, t'a - vrò.

Minnie. (Minnie is seen furtively concealing something in her stocking.)

A fresh pack of cards.
Cer - cavo un mazzo nuovo.

J. Rance. (impatiently.)

what's that?
Che aspetti?

pp

Minnie. (coming forward to the table and putting down her pack of cards on it.)

I'm nervous:
Son nervo-sa:

p *pp*

Minnie. (Rance puts his own pack aside and takes up Minnie's, shuffles them, takes a card, and signs to Minnie to do likewise, to see who is to deal first—chance favours Rance.)

have pa - tience. It's an aw-ful thing
scu - sa-te-mi. *È una co-sa ter-ri-bi-le*

dolce cantando *p* *ff*

Minnie.

to think a game of po - ker de - cides two peo-ple's lives
pen-sar che una par - ti - ta de - ci - de d'u - na vi - ta.

p

Minnie.

(sits at table opposite Rance.)

Are you ready?
Sie-te pronto?

J. Rance.

I'm read-y, cut, your
Son pron-to. Taglia.

dim. *pp*

Minnie.

(they play.)

The best two out of three.
Due ma-ni so-pra tre.

J. Rance.

turn.
te.

p

poco rall.

Minnie.

Sostenendo. ♩ = 63.

Two....
Due....

J. Rance.

(dealing)

What?
Quante?

76

Sostenendo. ♩ = 63.
con molta espressione

What do you see in him?
Che ha che tu l'a-do-ri?

p

f

Ped.

Minnie

(both players anxiously look at their hands)

What do you see in me?
Voi che tro-va-te in me?

p *molto cresc.* *f* *pp*

Ped.

Minnie

poco allarg. *a tempo* (showing her hand)

What have you got? King High. Queen.
Che ave - te? *Io re.* *Re-gi-na.*
(showing his hand)

J. Rance.

poco allarg. *a tempo* King High. Jack. You've got it.
Io re. *Fan-te.* *Hai vin-to.*

cresc. *p* *ppp*

J. Rance.

Now for the next hand!
Al-la ma-no se-guente!

(Minnie takes the pack, shuffles it, lets Rance cut, and then deals.)

pp *pp*

Minnie.

(gives Rance a card - looks at her own hand and takes five cards.) (giving Rance cards.)

Rance.

(Spoken.) How many? Two...
Quante? *Due...* (showing his hand.)

One... Two aces and a pair...
Una... *Due assi e un paio...*

ppp

(Following the movement according to the exigencies of the game)

Minnie. *a tempo*
(Showing her hand, in faint tones.)

No - thing!
Nien - te!

J. Rance. (joyfully.)

E - ven! we're e - ven! Hur -
Pa - ri! Siam pa - ri! Ev -

(almost spoken.)

a tempo

Minnie.

Now it's the next that's fi - nal?
O - ra è la de - ci - si - va?

J. Rance.

- rah! Yes.
- vi - va! Sì.

(Following the movement according to the exigencies of the game)

Minnie. *a tempo*

(trying to get round him.)

(while she cuts.)

(Shuffles the cards and gives them to Minnie, to cut.)

Rance, — I'm sor - ry I spoke
Rance, — mi duo - le del - le a -

J. Rance.

Cut!
Ta - glia!

a tempo

Minnie.

(Minnie discards two cards. Rance deals her two and takes three himself.)

bit - ter - ly to you... I've al - ways

J. Rance. *ma - re pa - ro - le....* (eagerly.) *Ho sem - pre pen-*

Dis-card!

Scar - ta!

Minnie.

thought kind - ly of you, Jack Rance, and al - ways shall

J. Rance. *- sa - to be - ne di voi, Jack Rance... e sem-pre pen-se -*

ppp

Minnie.

think.

poco allarg. e cresc.

-rò...

J. Rance. (certain of victory) *p*

I think on-ly this, that my arms will soon be

Io pen - so so - la - men - te che t'avrò fra le mie

poco allarg. e cresc.

Minnie. (Both players look at their hands. Rance is exultant.)

(seems about to faint)

Jack please, hurry up!
Presto Jack, per pie-tà!

J. Rance. *a tempo*

round you.
brac - cia.

Three kings! Look I'm winning!
Tre re! Ve-di: ti vinco!

78

a tempo

f *cresc.*

f

Minnie.

Get me some-thing, I'm faint - ing!
Qual-che co - sa, sto ma - le!

(getting up hastily)
(half spoken)

J. Rance.

What shall I get you?
Che deb - bo dar - vi?

cresc.

cresc. sempre

Minnie.

(pointing to the mantelshelf)

There!
Là!

(half spoken)

Hur-ry
Pre-sto,

(going toward the shelf)

J. Rance.

Ah! the bot - tle.....
Ah! la bot-ti - glia....

Here.....
Ve - do....

But where is the glass?
Ma il bicchiere dov'è?

(Minnie takes the opportunity of quickly changing the cards, she hides those of the game in her bodice, and takes the others she has prepared, from her stocking.)

Minnie. *Sostenendo*

Jack, for mer - cy's sake!

J.Rance. *Jack, ve lo chie-do per pie-tà!*

Sostenendo *ff* *martellato*

Minnie. (gets up triumphantly)

(pours out some water and takes it to her.)

J.Rance.

I know why you're faint; because you have lost!

So per-chè sei sve - nuta; la par-ti-ta è per - du-ta!

martellate *ff marcatiss.*

Minnie. *rapido ma quasi a piacere*

You're wrong! It's because the game is mine! Three a-ces and a pair!

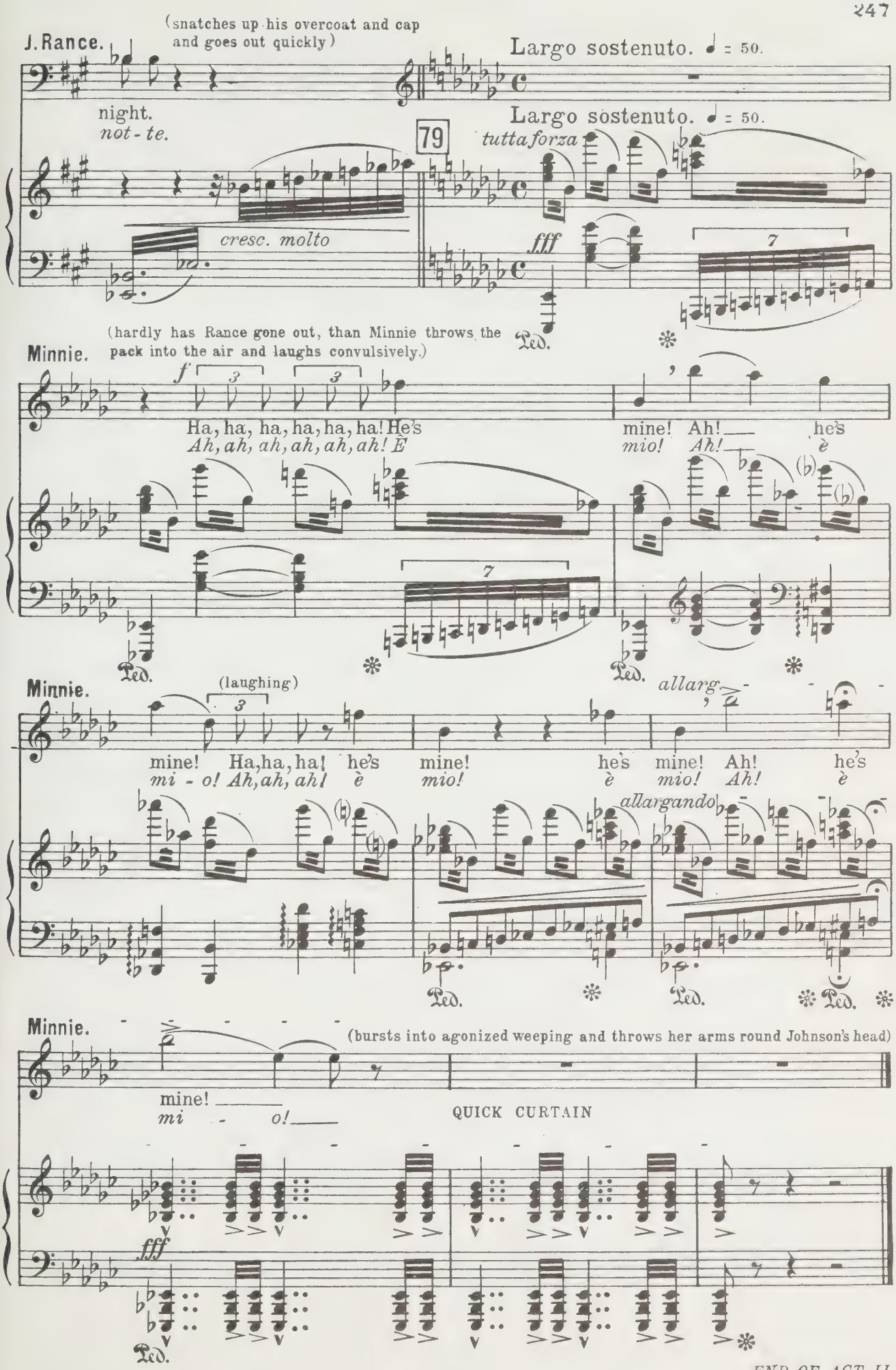
Vi sbaglia-te. È la gioia! Ho vin-to i - o! Tre as-sie un pa - io!

J.Rance. (looks at Minnie's cards and then says coldly.)

Good

Buo-na

ff


J. Rance.
(snatches up his overcoat and cap and goes out quickly)
night.
not - te.
cresc. molto
Largo sostenuto. ♩ = 50.
79
tutta forza
fff
(hardly has Rance gone out, than Minnie throws the pack into the air and laughs convulsively.)
Minnie.
f
Ha, ha, ha, ha, ha, ha! He's
Ah, ah, ah, ah, ah, ah! È
mine! Ah! he's
mio! Ah! è
(laughing)
mine! Ha, ha, ha! he's
mi - o! Ah, ah, ah! è
mine! he's
mio! è
mine! Ah! he's
mio! Ah! è
allarg.
allargando
(bursts into agonized weeping and throws her arms round Johnson's head)
mine!
mi - o!
QUICK CURTAIN
fff
Ped.

END OF ACT II.

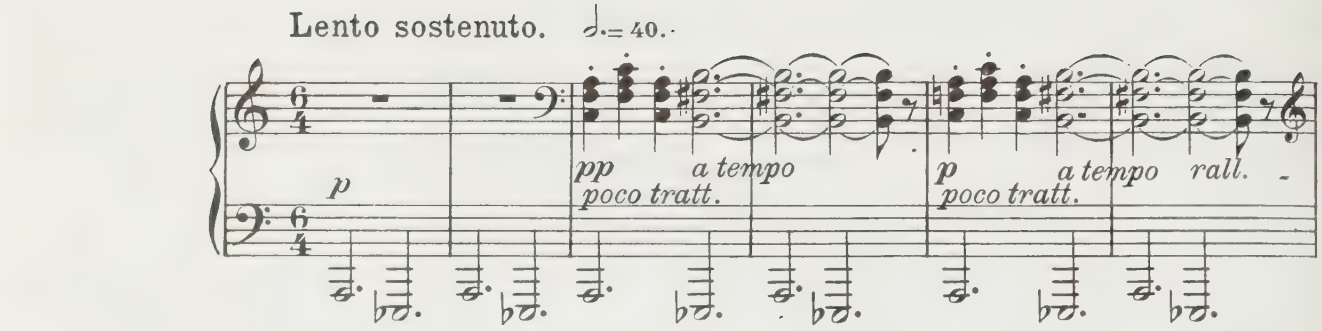
ACT III.

The Great California Forest.

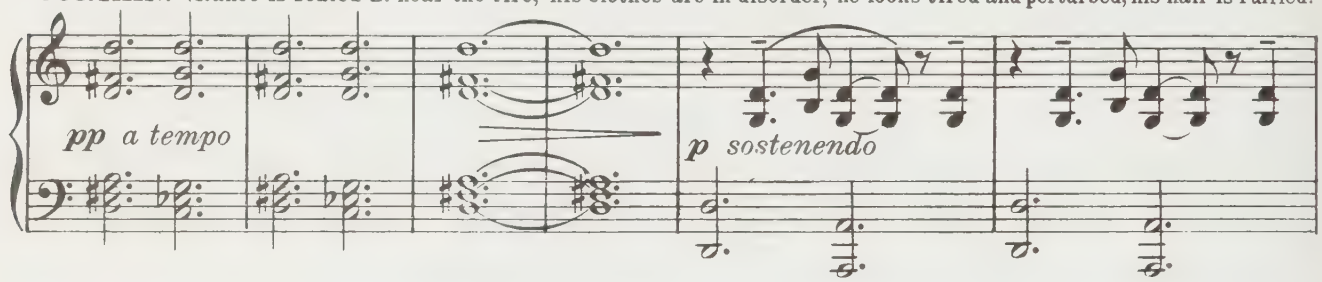
The extreme edge of the great Californian forest, where it gradually slopes downward on a ridge of the Sierras. An open space surrounded by enormous, straight and bare pine trees which form a gigantic colonnade round it. In the background, where the wood is still denser, a trail is seen winding between the trees; here and there the snowy peaks of the highest mountains are visible. Large felled tree trunks lie scattered about the clearing, which is used as a sort of camp by the miners. These trunks serve as seats; near one of them a big log-fire is burning.

In the indistinct light of the early dawn, the lofty mass of reddish trunks is wrapt in a thick mist. On one side the trunk of an enormous tree has been hollowed out to form a depository for the miners' utensils; on the other side, among the ferns and bushes, a saddle-horse is tied to a branch. Ashby sleeps near it. At the back, two other horses and two men, sleeping. Near the front, near Ashby, three sleeping men. Billy sleeps on the right, his head leaning against a tree-trunk.

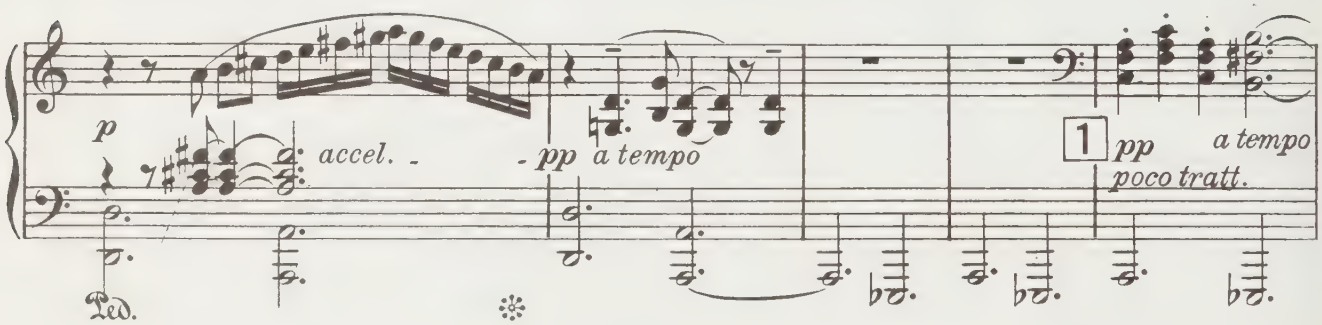
Act III.



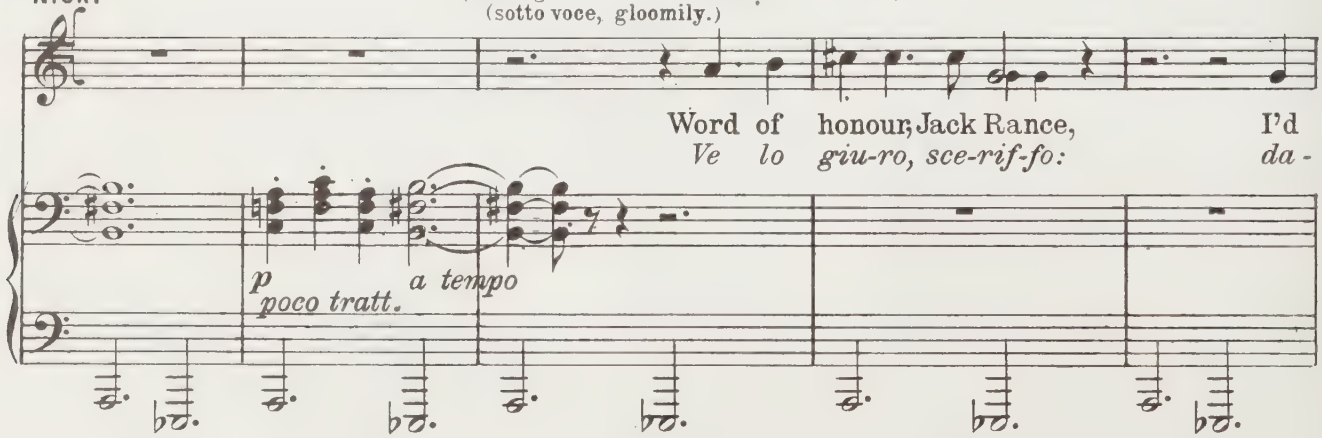
CURTAIN. (Rance is seated L. near the fire, his clothes are in disorder, he looks tired and perturbed, his hair is ruffled.



Nick, looking worried, is sitting opposite Rance. No noise breaks the silence of the winter dawn.)



Nick. (stirring the fire with the toe of his boot.)
(sotto voce, gloomily.)



Nick.

glad - ly give the whole of my tips for sev - en weeks, if
- rei tut - te le man - ce di die - ci set - ti - ma - ne

Nick.

pp

on - ly we could put back the clock for one, be -
pur di tor - na-re in-die - tro d'u - na so - la,

p poco tratt. *a tempo*

Nick.

- fore that ras-cal John - son,- cur - ses on his head- in an
quan - do que - sto dan - na - to John-son del-la ma - lo - ra non ci

ppp

Nick.

e - vil hour had crossed our path!
s'e - ra cac - cia - to an-cor fra i pie - di!

rall. - 2 - *Sostenendo*

pp

J. Rance. (darkly, with rage.)

Cur-ses on the dog! I thought his wound was
Ma-le-det-to ca-ne! Pa-rea fe-ri-to.a

cresc. *p*

♩.=66

J. Rance.

fa-tal.... And to think, that while we've been freezing out in the
mor-te.... E pen-sar che d'al-lo-ra men-tre noi si ge-

♩.=66 *f* *sf* *p*

J. Rance. *rall.*

snow up-on the moun-tain, He's been in.
-la-va fra la ne-ve, è sta-to

p cresc. e string. *a tempo* *sf* *sf* *sf* *dim.*

J. Rance.

Iº Tempo.
quasi parlato

there, basking in the smiles of our Min-nie, her ca-res-ses, her
là, scal-da-to dal respi-ro di Min-nie, ac-ca-rez-za-to, ba-

pp

Nick. (bursts out in protest.) (spoken low.)

J. Rance. Oh, Rance!.... *Oh, Rance!....* (furiously)

kisses.... A com-mon thief like him!
-cia-to.... Un la-dro del suo stampo!

3

pp

Nick. (calmly) (approving him rather quizzically.) *con calma.*

J. Rance. *cresc.* And yet you
E non l'a-ve-te

I simply ached to shout out loud where he was hid-ing,
Av-rei vo-lu-to a tut-ti gridar quel che sa-pe-vo....

p *cresc.* *f*

Nick.

didn't, You act-ed like a per-fect gen-tle-man!
fat-to. È sta-to pro-prio un trat-to ca-val-le-re-sco....

J. Rance. (sneering bitterly, to himself.)

Oh yes!
Ah, sì!

dim. *pp*

J. Rance. (to Nick). (restraining his rancour.)

p

But what on earth, I ask you, can our Min-nie find to
Ma che ci ve-de, dim-mi, che ci tro-va la nostra

pp *cresc.*

Nick. (smiling in a worldly wise way.) (with droll philosophy.) *poco rit.*

J. Rance. There's something, I sup - pose! Oh love! oh love in that young puppy?

Qual - co - sa ci ve - drà! A - mo - re, a - Minnie in quel fan - toc - cio?

poco rit.

Nick. Un poco mosso. ♩ = 126. (Dawn begins to break)

love! Now it's heaven, now it's hell on earth!

- mo - re! Pa - ra - diso, in - ferno, è quel che è:

Un poco mosso. ♩ = 126.

4

Nick.

You and I and all the whole damn world must catch it!

tut - io il dan - na - to mon - do s'in - na - mo - - ra!

Nick. *rall. quasi a piacere* *rall.*

And now our Minnie has caught it ve - ry

An - che per Minnie è giun - ta og - gi quel -

rall. col canto *rall.*

(By degrees the daylight lights up the stage. Suddenly a distant noise, vague and confused, is heard from the mountain. Ashby wakes up, leaps to his feet with one bound, and goes off in the centre background; Rance and Nick get up also and come to the centre of the stage.)

Nick. *a tempo* — bad-ly — *l'o-ra* —

Andante mosso, con agitazione ♩. = 80

5 *a tempo espressivo* — *p* — *m.s.* — *pp*

Andante mosso, con agitazione ♩. = 80

Ped.

Behind the Scenes.

Basses. (1st Group on the right.) (far off) — *p lontano* — Ah! — *Ah!*

(in the distance, making speaking trumpets of their hands.)

Basses. (2nd Group on the left.) (closer) *p più vicino* — Ah! — *Ah!* — *cresc. a poco a poco* — *pp*

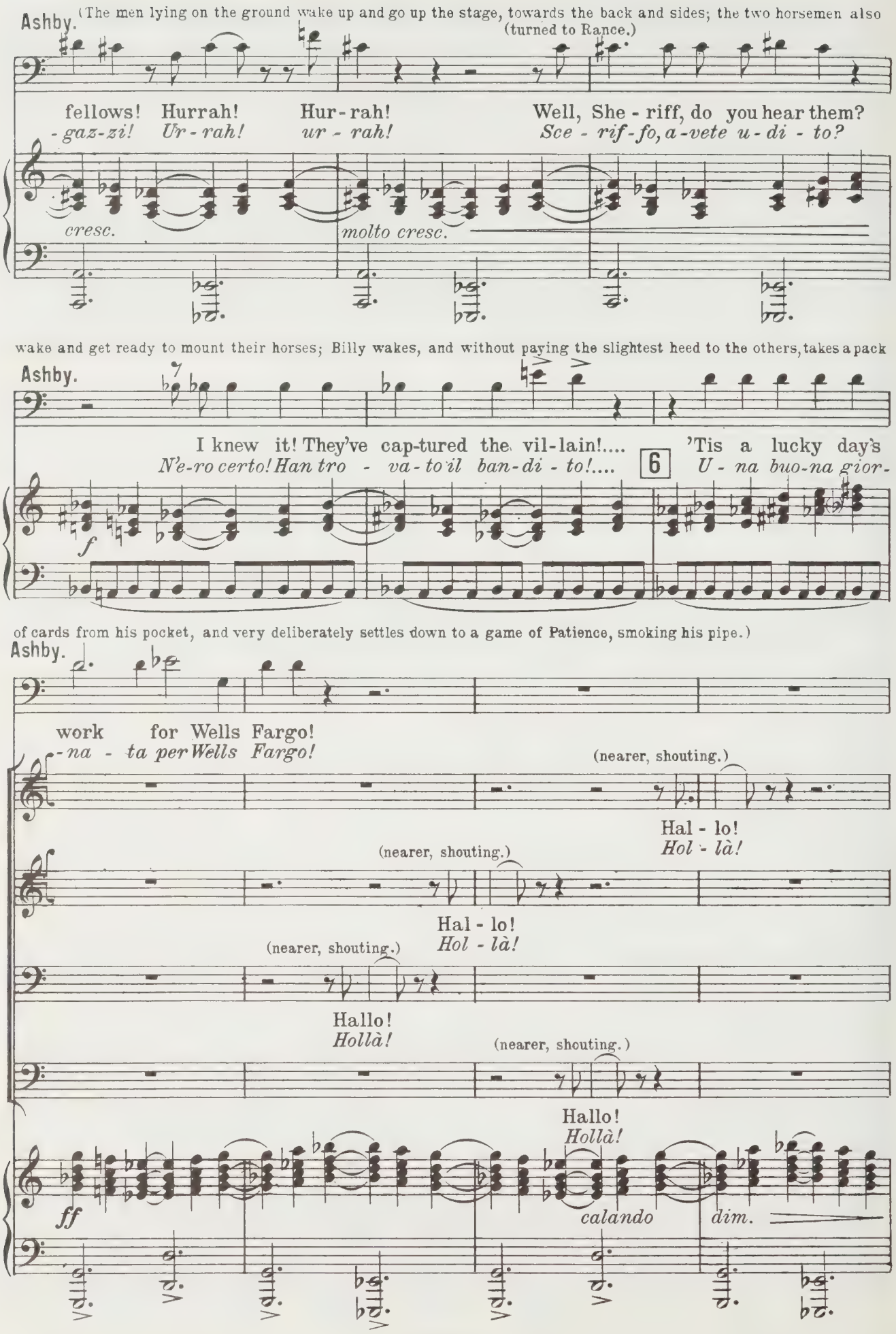
Ashby. (hearing the voices, Ashby cries coming down the centre of the stage)

Behind the Scenes.

Tenors. (1st Group on the left.) *f* — Hurrah! *Ur-rah,* You *ra-*

(in the distance, making speaking trumpets of their hands.) Ah! — *Ah!*

Tenors. (2nd Group on the right.) *mf* — Ah! — *Ah!* — *f* — Ah! — *Ah!*


Ashby.
(The men lying on the ground wake up and go up the stage, towards the back and sides; the two horsemen also
(turned to Rance.)
fellows! Hurrah! Hur-rah! Well, She-riff, do you hear them?
-gaz-zi! Ur-rah! ur-rah! Sce-rif-fo, a-vete u-di-to?
cresc.
molto cresc.
wake and get ready to mount their horses; Billy wakes, and without paying the slightest heed to the others, takes a pack
Ashby.
I knew it! They've cap-tured the vil-lain!.... 'Tis a lucky day's
N'e-ro certo! Han tro - va-to il ban-di-to!.... 6 U-na buo-na gior-
f
of cards from his pocket, and very deliberately settles down to a game of Patience, smoking his pipe.)
Ashby.
work for Wells Fargo!
-na - ta per Wells Fargo!
(nearer, shouting.)
Hal-lo!
Hol-là!
(nearer, shouting.)
Hal-lo!
Hol-là!
(nearer, shouting.)
Hallo!
Hollà!
(nearer, shouting.)
Hallo!
Hollà!
ff
calando
dim.

Ashby. (to Rance.)

D'you hear? Ah! This time he shan't es - cape me, the scoundrel!
U - di - te? Ah! ques-ta vol - ta non mi sfug-gi, brigante!

Ah!.... Ah!....
Ah!.... Ah!....

Ah!.... Ah!....
Ah!.... Ah!....

Ah!....
Ah!....

Ah!....
Ah!....

mf *cresc.*

J. Rance. (bitterly.)

You seem to be more lucky than I!
Sie - te più for-tu-na-to di me!

(looking hard at him, and raising his eyebrows with a searching glance.)

Ashby.

Ev-er since that night at the
Da quel - la not - te al-la

Ah!....
Ah!....

Ah!....
Ah!....

f

Ashby.

(Rance shrugs his shoulders and does not answer.)

"Pol-ka,"
«Pol-ka,»

I have not un-derstood you, Sher - iff!....
non v'ho ca-pi-to più, Sce - rif - fo!....

(very near.)

Hal-lo!....
Hol-là!....

(very near.)

Hal-lo!....
Hol-là!....

(very near.)

Hal-lo!....
Hol-là!....

(very near.)

Hal-lo!....
Hol-là!....

cresc.

f

Ashby.

(rushing to meet them.)

Hal-
Hol-

(A number of men followed by two horsemen, come running on from the R, crossing the stage at the back in a straggling manner. Some carry knives and pistols, others have spades and cudgels. They all yell in confusion, like dogs on the track of a wild animal.)

Hal-lo!....
Hol-là!....

Hal-lo!
Hol-là!

Hal-lo!....
Hol-là!....

Hal-lo!
Hol-là!

Hal-lo!....
Hol-là!....

Hal-lo!
Hol-là!

Hal-lo!....
Hol-là!....

Hal-lo!
Hol-là!

sempre a tempo

(the band of pursuers pause an instant, turning at the shouts.)

Ashby. *sempre a tempo*

- lo! stop, you fellows! d'you hear! Arms down! He must be caught a-live!

-là!.. fer-mi tut-ti, per - dio! Giù le ar-mi! Dev'es - ser pre - so vivo!

7

sempre a tempo *ff* *f*

Ashby. (to a band of others who come on from the left:)

Where is he? Where?

Dov'è? Do - ve?

(some)

We're on him....

S'in - se-gue....

(others) (pointing the direction.)

O - ver there....

Per di qua....

(some)

We're on him....

S'in - se-gue....

(to a band of others who come on.) (others) (pointing the direction.)

O - ver there....

Per di qua....

cresc. *ff*

Beyond the mountain! is a-live with pur -
Di là dal mon-te! è già tutto in al -

Beyond the mountain! is a-live with pur -
Di là dal mon-te! è già tutto in al -

Beyond the mountain! The for - est to the valley
Di là dal monte! Il bo - sco fino a val-le

Beyond the mountain! The for - est to the valley
Di là dal monte! Il bo - sco fino a val-le

(Wood.)

etc.

marcatissimo

Ashby.

(jumping into the saddle.)

I'm coming with
Ven-go con

- su - ers! Back soon, Ashby! So long!
- *l'ar-me! Ashby, a fra po - co! Ad-di - o!*

- su - ers! Back soon, Ashby! So long!
- *l'ar-me! Ashby, a fra po - co! Ad-di - o!*

Back soon, Ashby! So long!
Ashby, a fra po - co! Ad-di - o!

Back soon, Ashby! So long!
Ashby, a fra po - co! Ad-di - o!

Ashby.

you!
voi!

Tenors. 1st 2nd (all)

Hur-rah! Hur - rah! Hurrah! Hur-
Ur - rah! Ur - rah! Ur-rah! Ur -

Basses. 1st 2nd (all)

Hur-rah! Hur - rah! Hurrah! Hur-
Ur - rah! Ur - rah! Ur-rah! Ur -

cresc. sempre

(pointing out the direction.)

(Ashby waves his hand to Rance and Nick and goes off at a trot preceded by the miners and followed by the four horsemen.)

(The group disappears among the trees. Nick and Rance remain alone.)

- rah! o-ver there!
- rah! Per di qua!

- rah! O-ver there!
- rah! Per di qua!

ff

(throwing up his arms in the direction of Minnie's cabin, in a burst of cruel joy.)

J. Rance.

'Tis your turn now, O Min-nie, to weep in vain! For
Or pian - gi tu, o Min - nie, or pian - gi tu! Per

8

mf cantando

J. Rance.

(Nick goes towards the back, and looks anxiously to the R. and L.)

you a - lone I've spent so ma - ny nights a -
te sol - tan - to, cedendo. mi son di - sfat - - to per

J. Rance.

- wake and weep - ing, While you with laugh - ter, mocked at my
not - ti di pian - to, e tu vi - de - vi al - la mi -

(shouted behind the Scenes.) Ah!.... Ah!.....
Ah!.... Ah!.....

Ah!.... Ah!.....
Ah!.... Ah!.....

J. Rance.

cedendo un poco

love and mi - ser - y! My weeping now will soon be turned to
- se - ria mi - a! O - ra quel pian - to mi tra-boc - ca in

(behind.) Ah!... Ah!.....
(near.) *Ah!... Ah!.....*

Ah!... Ah!.....
Ah!... Ah!.....

cedendo un poco

Ped. ✻

J. Rance.

a tempo — *allarg.*

laugh - ter! Now Min-nie, weep in vain, 'tis your turn
ri - so! Min-nie, o-ra pian - gi tu, or pian-gi

Ah!.... Ah!.....
Ah!.... Ah!.....

(nearer)

Ah!.... Ah!.....
Ah!.... Ah!.....

a tempo — *allarg.*

Nick.

a tempo (questioning those nearest.)

J. Rance.

Tell us!
Di-te!

now, you who used to mock me! He whom you loved will
tu, tu che m'hai de - ri - so! Que - gli che a-ma - sti

(some miners come running on the stage from the right.)

(very near) Ah!... Ah!...
Ah!... Ah!...

Ah!... Ah!...
Ah!... Ah!...

a tempo — *f* — *mf* — *sf* — *sf* — *sf*

Ped. ✻

Nick.

Tell us!
Di - te!

J. Rance.

incalzando

not re - turn to you: the rope is
non ri - tor - ne - rà: la cor - da è

Come on! Come on!
A - van - ti, a - van - ti!

He's sur - rounded! So
È rin - chiu - so! Fra

incalzando

sf *sf* *sf* *sf* *sf* *sf*

Nick.

J. Rance.

(sits down on a fallen tree-trunk, his evil smile still on his face.)

read - y from which he shall swing!
pron - ta, che l'im - pic - che - rà!

(others who come on, urging the rest to join the pursuit.)

Come on! Come on!
A - van - ti, A - van - ti!

(they run off.)

(shouted)

(behind) Hur - rah!
Ur - rah!

(shouted)

long!
po - co!

Hur - rah!
Ur - rah!

sf *sf* *sf* *p*

Nick. (The furious band has rushed off. Nick resumes his pacing up and down, lost in thought, and stops close by where Rance is sitting, reserved and surly.)

Sher - iff, did you hear them?
Sce - rif - fo, a - ve - te u - di - to?

9

mf *sf* *p* *sf*

J. Rance. (without answering him, looking down at the ground in dull anger.)

John - son, of Sa - cra - men - to, The
John - son.... di Sa - cra - men - to,

mf

J. Rance.

de - vil's fight - - ing on your side! But by heav'n, if they
un de - mo - - nio t'as - si - ste! Ma per - dio, se ti

mf *sf* *p* *sf*

J. Rance.

take you a - live, and I don't make you pay for all I have
pren - do - no al lac - cio e non ti fac - cio scon - ta - re o - gni tor -

mf *f* Ped.

Joe.

(another yelling band of men on horse and on foot rush on- Seeing Rance and Nick they

incalzando sempre - -

Bol - ted!
Fug - ge!

J. Rance.

con forza

suf - fered, you may spit in my face!
- men - to puoi spu - tar - mi sul vi - so!....

CHORUS.

Tenors.

Bol - ted!
Fug - ge!

Basses.

Bol - ted!
Fug - ge!

10

mf cresc. molto

ff incalzando sempre - -

stop. Harry and Handsome are in front of the others.)

Harry.

(panting)

He has jumped on a horse!
È mon - ta - to a ca - val - lo!

At the
Al - la

Joe.

(panting)

At the
Al - la

J. Rance. (bounding to his feet and rushing up to Harry.)

By the Lord!
Ah, per - dio!

(pushing his way into the midst of the noisy crowd, shouts.)

How? where?
Come? Dove?

Handsome.

(panting)

At the
Al - la

(some stop short at Rance's words, but by gestures and action they must portray the lively and feverish interest with

Harry.

Bo - ta, a man was right up -

Joe. *Bo - ta, già un uo - mo gli e - ra*

Bo - ta, a man was right up -

Bo - ta, già un uo - mo gli e - ra

Handsome.

Bo - ta, a man was right up -

Bo - ta, già un uo - mo gli e - ra

which they follow Harry's and Handsome's description.)

dim.

Harry.

- on him. We thought him done for, that time!

Joe. *so - pra. Sem - bra - va ormai spac - cia - to!*

- on him. We thought him done for, that time!

so - pra. Sem - bra - va ormai spac - cia - to!

Handsome.

- on him....

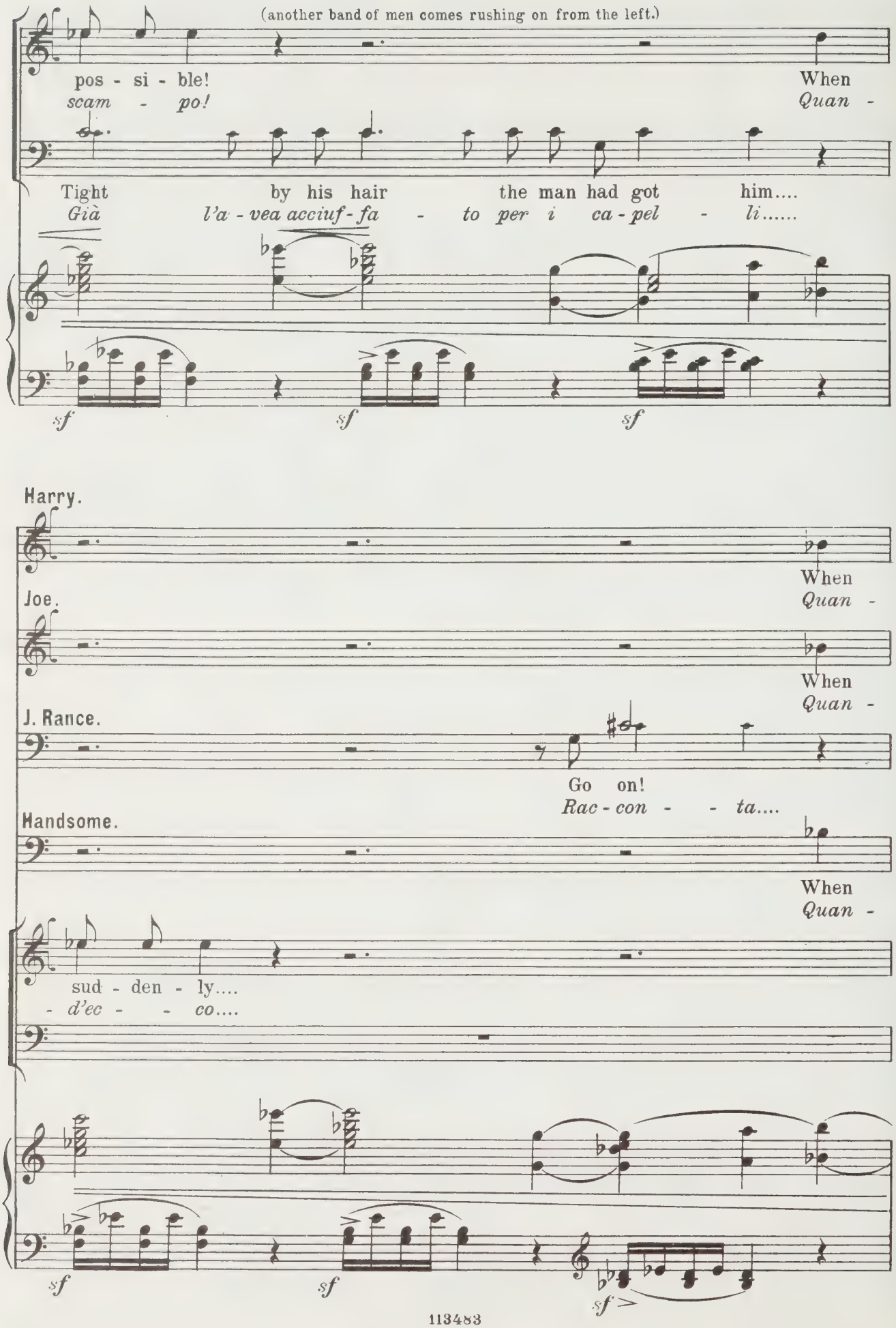
so - pra....

And no es - cape was

Non gli re - sta - va

p incalzando sempre

cresc.


(another band of men comes rushing on from the left.)
pos - si - ble!
scam - po!
When
Quan -
Tight by his hair the man had got him....
Già l'a - vea acciuf - fa - to per i ca - pel - li.....
sf
sf
sf
Harry.
When
Quan -
Joe.
When
Quan -
J. Rance.
Go on!
Rac - con - - ta....
Handsome.
When
Quan -
sud - den - ly....
- d'ec - - co....
sf
sf
sf

Harry.

sud - den - ly the ruf - fian, with a blow, knocks him

- d'ec - co il ma - le - det - to con un col - po lo

Joe.

sud - den - ly the ruf - fian, with a blow, knocks him

- d'ec - co il ma - le - det - to con un col - po lo

Handsome.

sud - den - ly the ruf - fian, with a blow, knocks him

- d'ec - co il ma - le - det - to con un col - po lo

p cresc. - - - - - - - - - -

sf *sf* *sf*

Harry.

clean off the sad - dle and seiz - - - ing the

sbal - - za giù d'ar - cio - ni, s'af - fer - - - ra ai

Joe.

clean off the sad - dle and seiz - - - ing the

sbal - - za giù d'ar - cio - ni, s'af - fer - - - ra ai

Handsome.

clean off the sad - dle and seiz - - - ing the

sbal - - za giù d'ar - cio - ni, s'af - fer - - - ra ai

- - - - - - - - - - -

sf *sf* *sf*

Harry.

(another group of men, some on horseback,

mane, leaps in the sad - dle, and spur - ring, is

Joe. *cri - ni, bal-za in sel - la, e spro - na... e...*

mane, leaps in the sad - dle, and spur - ring, is

cri - ni, bal-za in sel - la, e spro - na... e...

Handsome.

mane, leaps in the sad - dle, and spur - ring, is

cri - ni, bal-za in sel - la, e spro - na... e...

CHORUS.

All the men of Wells Far - go are cha - sing him on

Gli uo - mi - ni di Wells Far - go l'in - se - guo-no a ca -

crescendo

sf *sf* *sf*

rush past, at the back.)

Harry.

off like light - ning!

Joe. *via co-me un lam - po!*

off like light - ning!

via co-me un lam - po!

Handsome.

off like light - ning!

via co-me un lam - po!

Ash - by and all his men are ve - ry close on his

Ash - by col - la sua gen - te gli son tut - ti al - le

horse - back!

- val - lo!

e incalzando sempre

sf *sf* *sf*

(Some accompany his words with a chorus of angry ejaculations; others brandish their arms in intense excitement.)

heels!
spal-le!

They've got o-ver the wa-ter! Now they're close on his
Han pas-sa-to il tor-ren-te! Gli son tut-ti al-le

(Chorus behind.)

(prolonged yell) *ff*

Hur-rah!
Ur-rah!

(prolonged yell) *ff*

Hur-rah!
Ur-rah!

(Four horsemen gallop past in the background and disappear on the right.)

They're fly-ing like a whirl-wind, they're fly-ing like a
È un tur-bi-ne che pas-sa, è un tur-bi-ne che

heels!
spal-le!

They're fly-ing like a
È un tur-bi-ne che

ff

Hur-rah!
Ur-rah!

(coming onto the stage.)

ff

Hur-rah!
Ur-rah!

cresc. molto

(waving their caps towards the horsemen.)

whirl-wind! Just look there! Hur-rah!... Hur-rah!...
pas - sa! Guar - da - te! Ur-rah!... Ur-rah!...

whirl-wind! Just look there! Just look there! Hur-rah!... Hur-rah!...
pas - sa! Guarda-te! Guar - da - te! Ur-rah!... Ur-rah!...

Hur-rah! Hur-rah!... Hur-rah!...
Ur - rah! Ur-rah!... Ur-rah!...

Hur-rah! Hur-rah!... Hur-rah!...
Ur - rah! Ur-rah!... Ur-rah!...

Più mosso. ♩. = 120.

(the four horsemen repass at a gallop in the background and disappear towards the left.)

Harry. (shout of joy)

Ah! Come on boys! Join the
Ah! Via, ra - gaz - zi! Al - la

Joe. (shout of joy)

Ah! Come on boys! Join the
Ah! Via, ra - gaz - zi! Al - la

Handsome. (shout of joy)

Ah! Come on boys! Join the
Ah! Via, ra - gaz - zi! Al - la

CHORUS. (shout of joy)

Ah! Come on boys! Join the
Ah! Via, ra - gaz - zi! Al - la

(shout of joy)

Ah! Come on boys! Join the
Ah! Via, ra - gaz - zi! Al - la

11 Più mosso. ♩. = 120.

ff molto marcato

(They are about to rush off again, when the sound of a galloping horse in the distance makes them pause)

Harry.

chase! To the val-ley! the val-ley! Come all of you quick-ly!
cac-cia! Al-la val-le! Al-la val-le! Via tut-ti! Via tut-ti!...

Joe.

chase! To the val-ley! the val-ley! Come all of you quick-ly!
cac-cia! Al-la val-le! Al-la val-le! Via tut-ti! Via tut-ti!...

Handsome.

chase! To the val-ley! the val-ley! Come all of you quick-ly!
cac-cia! Al-la val-le! Al-la val-le! Via tut-ti! Via tut-ti!...

chase! To the val-ley! the val-ley! Come all of you quick-ly!
cac-cia! Al-la val-le! Al-la val-le! Via tut-ti! Via tut-ti!...

chase! To the val-ley! the val-ley! Come all of you quick-ly!
cac-cia! Al-la val-le! Al-la val-le! Via tut-ti! Via tut-ti!...

Joe. (pointing towards the trees, on the left.)

It's So-no-ra, d'you see! Hel-lo! Hel-lo!
È So-no-ra, guarda-te!... Hol-là!... Hol-là!...

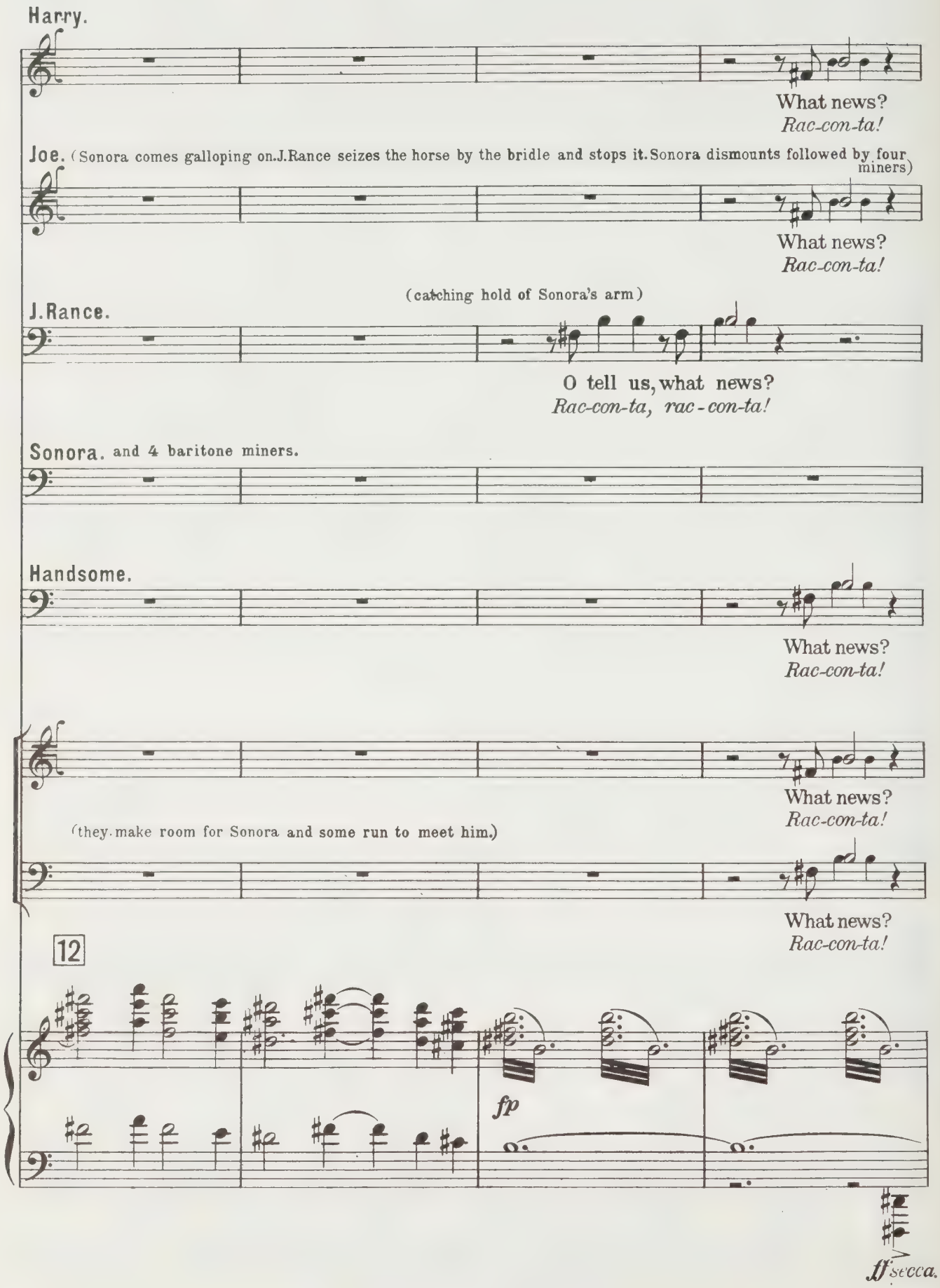
Sonora. (from afar)

Hel-lo! Hel-lo!
Hol-là!... Hol-là!...

Hel-lo! Hel-lo!
Hol-là!... Hol-là!...

Hel-lo! Hel-lo!
Hol-là!... Hol-là!...

fp


Harry.
What news?
Rac-con-ta!
Joe. (Sonora comes galloping on. J. Rance seizes the horse by the bridle and stops it. Sonora dismounts followed by four miners)
What news?
Rac-con-ta!
(catching hold of Sonora's arm)
J. Rance.
O tell us, what news?
Rac-con-ta, rac-con-ta!
Sonora. and 4 baritone miners.
Handsome.
What news?
Rac-con-ta!
What news?
Rac-con-ta!
(they make room for Sonora and some run to meet him.)
What news?
Rac-con-ta!
12
fp
ff secca.

Harry.

(shouting)

Hur - rah! Hur - rah!
Ur - rah! Ur - rah!

Joe.

(shouting

Hur - rah! Hur - rah!
Ur - rah! Ur - rah!

J. Rance.

(shouting)

Hur - rah! Hur - rah!
Ur - rah! Ur - rah!

Scnora. (with a hoarse shout) and 4 baritone miners.

We've got him!
È pre - so!

Handsome.

Hur - rah!
Ur - rah!

(shouting)

Hur - rah! Hur - rah!
Ur - rah! Ur - rah!

(shouting)

Hur - rah! Hur - rah! Tell us
Ur - rah! Ur - rah! Co - me

fp

secca

(All press round Sonora asking for news.)

J. Rance.

Do hur-ry!
Rac - con - ta!...

Tell us where! Come on, hur-ry!
Do - v'è sta - to? Di' su, pre - sto!...

how! Did you see him?
fu? Non l'hai vi - sto?

13

cresc.

Sonora. (panting with exhaustion after their ride) and 4 baritone miners.

Yes, I've seen him! By heav'n, 'twas like a wolf set up - on by
L'ho ve - du - to! Per - - dio! Pa - re - vaun lu - po stret - to dai

fp

Sonora. and 4 baritone miners.

dogs! In a min - ute he'll be here!
ca - ni!.. Fra po - co sa - rà qui!

Handsome.

To hell with the
Ma - le - det - to spa -

CHORUS.

Tenors.

Basses.

To hell with the
Ma - le - det - to spa -

J. Rance.

Min - nie, Min - nie, it's all o - ver!
Min - nie, Min - nie, è fi - ni - ta!

Handsome.

Span - iard! What shall we
- gnuo - lo! Che ne fa -

1st Basses.

What shall we
Che ne fa -

2nd Basses.

Span - iard! What shall we give him?
- gnuo - lo! Che ne fa - re - mo?

f

ff

Harry.

The ve - ry fin - est hang - ing! Now we'll teach him to
Un ot - ti - mo pen - da - glio! Lo fa - re - mo bal -

Joe.

The ve - ry fin - est hang - ing! Now we'll teach him to
Un ot - ti - mo pen - da - glio! Lo fa - re - mo bal -

Sonora.

Now we'll teach him to
Lo fa - re - mo bal

Handsome.

give him?... Now we'll teach him to
- re - mo?... Lo fa - re - mo bal -

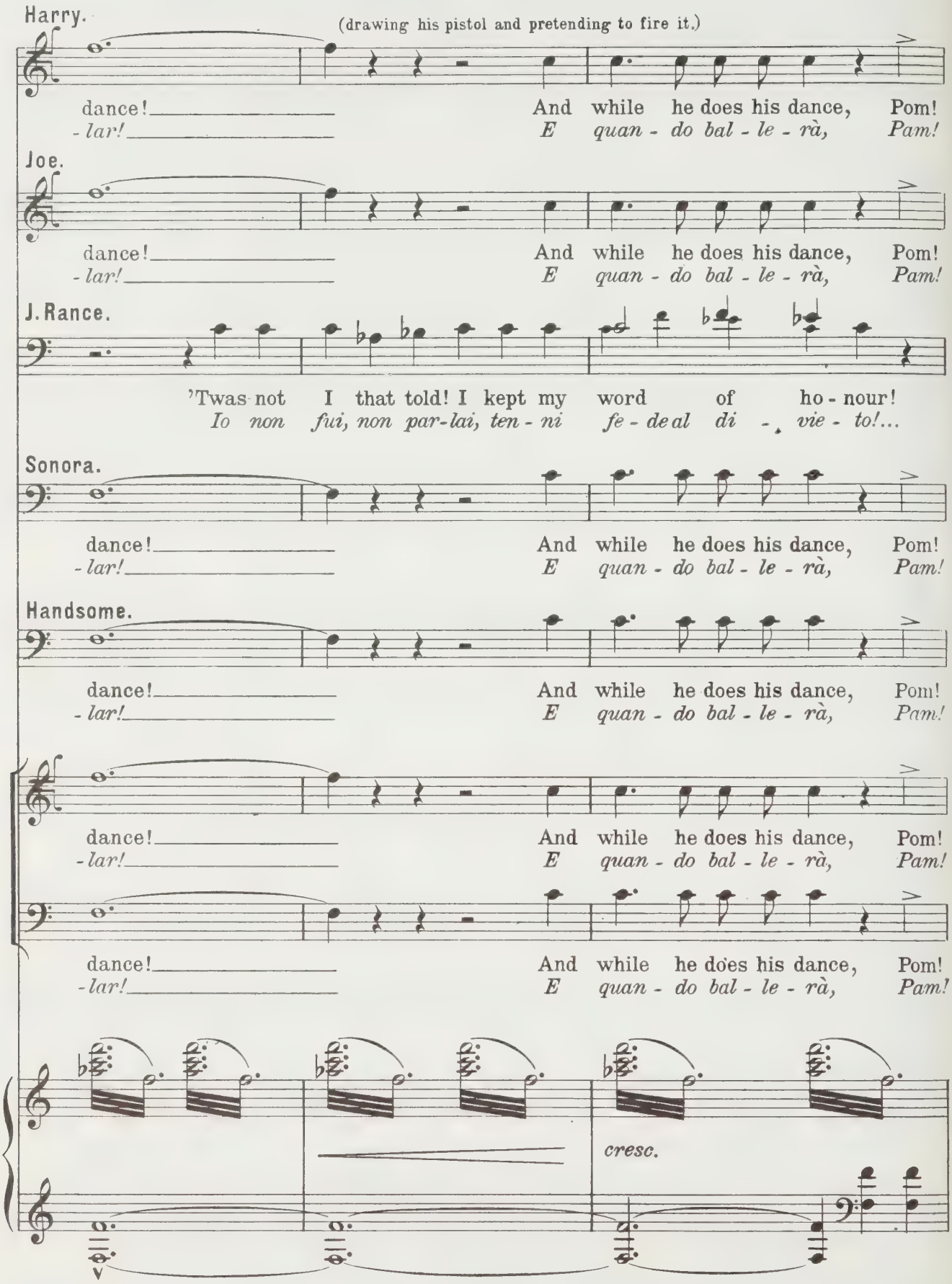
Tenors.

The ve - ry fin - est hang - ing! Now we'll teach him to
Un ot - ti - mo pen - da - glio! Lo fa - re - mo bal -

1st Basses.

(all)

give him?... Now we'll teach him to
- re - mo?... Lo fa - re - mo bal -


Harry.
(drawing his pistol and pretending to fire it.)
dance! And while he does his dance, Pom!
-lar! E quan - do bal - le - rà, Pam!
Joe.
dance! And while he does his dance, Pom!
-lar! E quan - do bal - le - rà, Pam!
J. Rance.
'Twas not I that told! I kept my word of ho - nour!
Io non fui, non par-lai, ten - ni fe - de al di - vie - to!...
Sonora.
dance! And while he does his dance, Pom!
-lar! E quan - do bal - le - rà, Pam!
Handsome.
dance! And while he does his dance, Pom!
-lar! E quan - do bal - le - rà, Pam!
dance! And while he does his dance, Pom!
-lar! E quan - do bal - le - rà, Pam!
dance! And while he does his dance, Pom!
-lar! E quan - do bal - le - rà, Pam!
cresc.

Harry.

poco allargando

Pom! He'll be sport for our ri - fles! Pom! Pom!
Pam! Ti - re - re - mo al ber - - sa - glio! Pam! Pam!

Joe.

Pom! He'll be sport for our ri - fles! Pom! Pom!
Pam! Ti - re - re - mo al ber - - sa - glio! Pam! Pam!

J Rance.

Sonora.

poco allargando

Pom! He'll be sport for our ri - fles! Pom! Pom!
Pam! Ti - re - re - mo al ber - sa - glio! Pam! Pam!

Handsome.

Pom! He'll be sport for our ri - fles! Pom! Pom!
Pam! Ti - re - re - mo al ber - - sa - glio! Pam! Pam!

poco allargando

Pom! He'll be sport for our ri - fles! Pom! Pom!
Pam! Ti - re - re - mo al ber - - sa - glio! Pam! Pam!

Pom! He'll be sport for our ri - fles! Pom! Pom!
Pam! Ti - re - re - mo al ber - - sa - glio! Pam! Pam!

poco allargando

f

Allegro selvaggio. ♩ = 126.

J. Rance.

What has it helped you, what will it help you, now? Your fas-ci-na-ting
A che ti val-se, a che ti va-le, or-ma-i! Il tuo bel va-gheg-

Harry.

Doo - - da, doo - - da, doo-da, doo-da day!
Doo - - da, doo - - da, doo-da, doo-da day!

Joe.

Doo - - da, doo - - da, doo-da, doo-da day!
Doo - - da, doo - - da, doo-da, doo-da day!

Sonora.

Doo - - da, doo - - da, doo-da, doo-da day!
Doo - - da, doo - - da, doo-da, doo-da day!

Handsome.

Doo - - da, doo - - da, doo-da, doo-da day!
Doo - - da, doo - - da, doo-da, doo-da day!

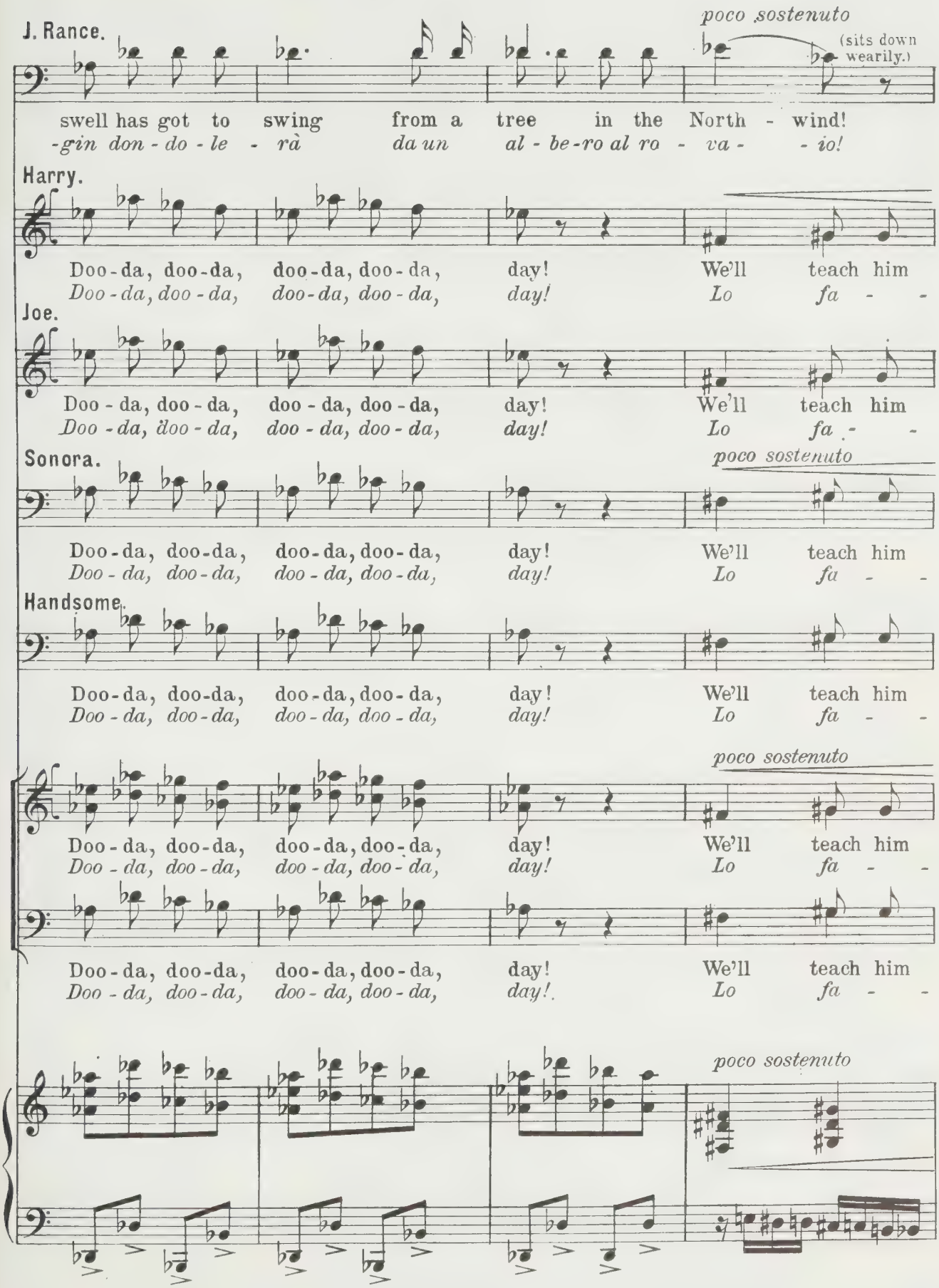
(dancing and skipping wildly.)

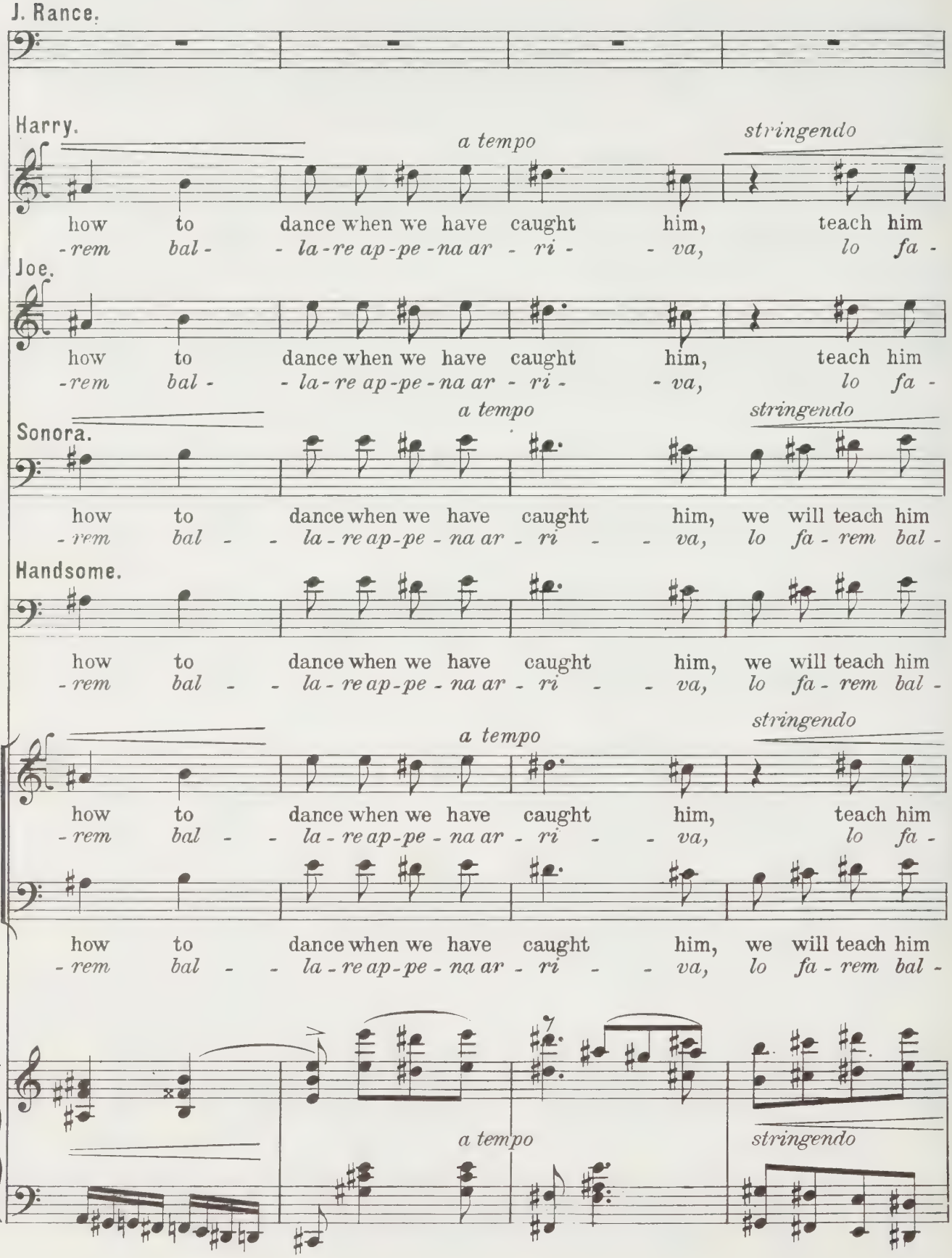
Doo - - da, doo - - da, doo-da, doo-da day!
Doo - - da, doo - - da, doo-da, doo-da day!

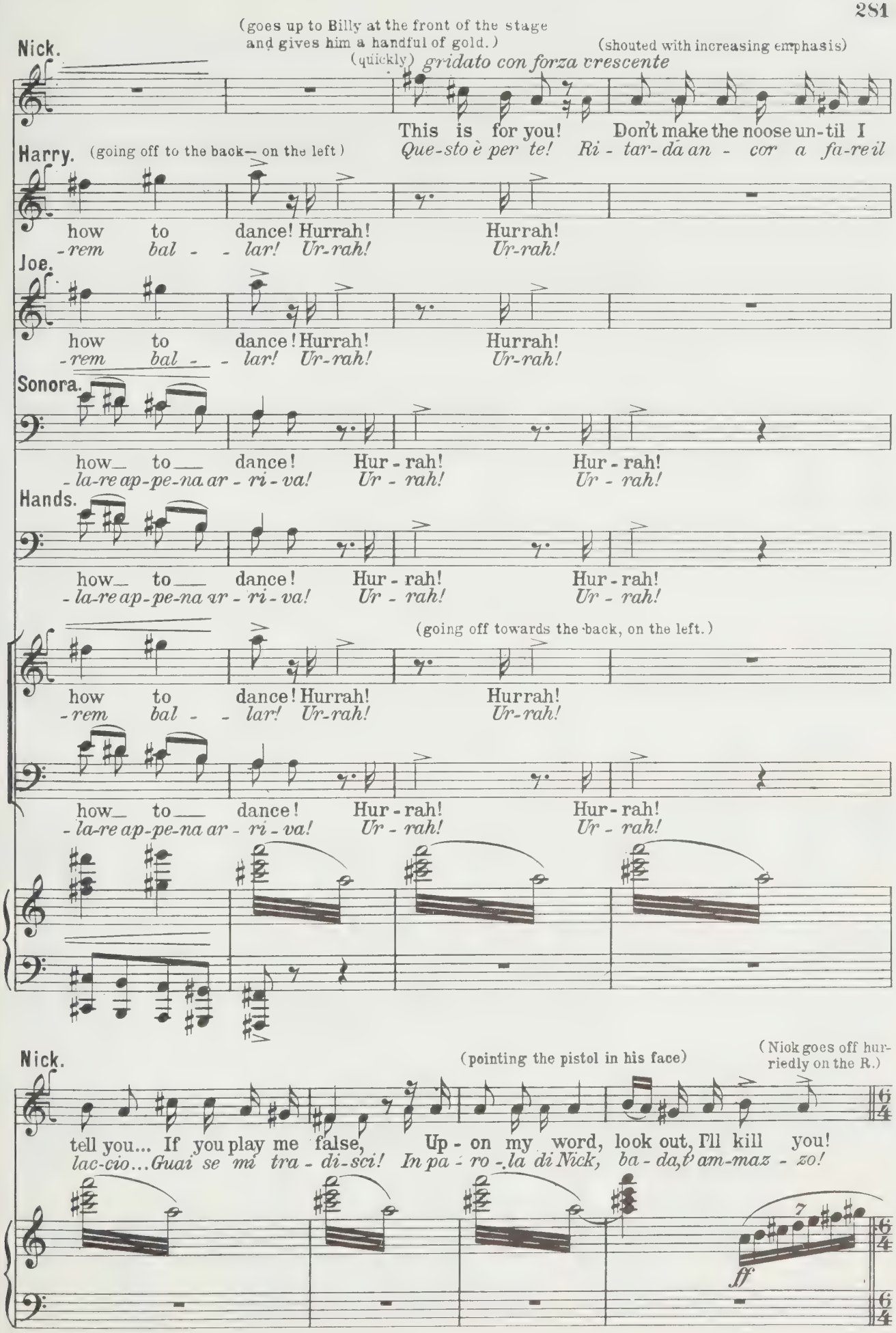
Doo - - da, doo - - da, doo-da, doo-da day!
Doo - - da, doo - - da, doo-da, doo-da day!

14 Allegro selvaggio. ♩ = 126.

ff


J. Rance.
poco sostenuto
(sits down wearily.)
swell has got to swing from a tree in the North - wind!
-gin don - do - le - rà da un al - be - ro al ro - va - - io!
Harry.
Doo - da, doo - da, doo - da, doo - da, day! We'll teach him
Doo - da, doo - da, doo - da, doo - da, day! Lo fa - -
Joe.
Doo - da, doo - da, doo - da, doo - da, day! We'll teach him
Doo - da, doo - da, doo - da, doo - da, day! Lo fa - -
Sonora.
poco sostenuto
Doo - da, doo - da, doo - da, doo - da, day! We'll teach him
Doo - da, doo - da, doo - da, doo - da, day! Lo fa - -
Handsome.
Doo - da, doo - da, doo - da, doo - da, day! We'll teach him
Doo - da, doo - da, doo - da, doo - da, day! Lo fa - -
poco sostenuto
Doo - da, doo - da, doo - da, doo - da, day! We'll teach him
Doo - da, doo - da, doo - da, doo - da, day! Lo fa - -
Doo - da, doo - da, doo - da, doo - da, day! We'll teach him
Doo - da, doo - da, doo - da, doo - da, day! Lo fa - -
poco sostenuto


J. Rance.
Harry.
a tempo
stringendo
how to dance when we have caught him, teach him
-rem bal- - la-re ap-pe-na ar - ri - - va, lo fa -
Joe.
how to dance when we have caught him, teach him
-rem bal- - la-re ap-pe-na ar - ri - - va, lo fa -
Sonora.
a tempo
stringendo
how to dance when we have caught him, we will teach him
-rem bal - - la-re ap-pe-na ar - ri - - va, lo fa-rem bal -
Handsome.
how to dance when we have caught him, we will teach him
-rem bal - - la-re ap-pe-na ar - ri - - va, lo fa-rem bal -
a tempo
stringendo
how to dance when we have caught him, teach him
-rem bal - - la-re ap-pe-na ar - ri - - va, lo fa -
how to dance when we have caught him, we will teach him
-rem bal - - la-re ap-pe-na ar - ri - - va, lo fa-rem bal -
a tempo
stringendo


Nick.
(goes up to Billy at the front of the stage and gives him a handful of gold.)
(quickly) gridato con forza crescente
(shouted with increasing emphasis)
This is for you! Don't make the noose un-til I
Que-sto è per te! Ri - tar-da an - cor a fa-re il
Harry. (going off to the back— on the left)
how to dance! Hurrah! Hurrah!
-rem bal - - lar! Ur-rah! Ur-rah!
Joe.
how to dance! Hurrah! Hurrah!
-rem bal - - lar! Ur-rah! Ur-rah!
Sonora.
how to dance! Hur - rah! Hur - rah!
- la-re ap-pe-na ar - ri - va! Ur - rah! Ur - rah!
Hands.
how to dance! Hur - rah! Hur - rah!
- la-re ap-pe-na ar - ri - va! Ur - rah! Ur - rah!
(going off towards the back, on the left.)
how to dance! Hurrah! Hurrah!
-rem bal - - lar! Ur-rah! Ur-rah!
how to dance! Hur - rah! Hur - rah!
- la-re ap-pe-na ar - ri - va! Ur - rah! Ur - rah!
Nick.
(pointing the pistol in his face)
(Nick goes off hurriedly on the R.)
tell you... If you play me false, Up - on my word, look out, I'll kill you!
lac-cio... Guai se mi tra - di - sci! In pa - ro - la di Nick, ba - da, t'am-maz - zo!
ff

(From the background on the left Ashby appears on horseback, followed by a horseman who is bringing Johnson, bound,

Trin. ♩. = 76

Andante mosso. *(in due), ma sostenendo*

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

Harry.

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

Joe.

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

Handsome.

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

Happy.

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

(shouting)

ff

Let's hang ___ him! Let's hang him! The scoundrel! To
A mor - - te! A mor - te! Al lac - cio! A

15

♩. = 76

Andante mosso. *(in due), ma sostenendo*

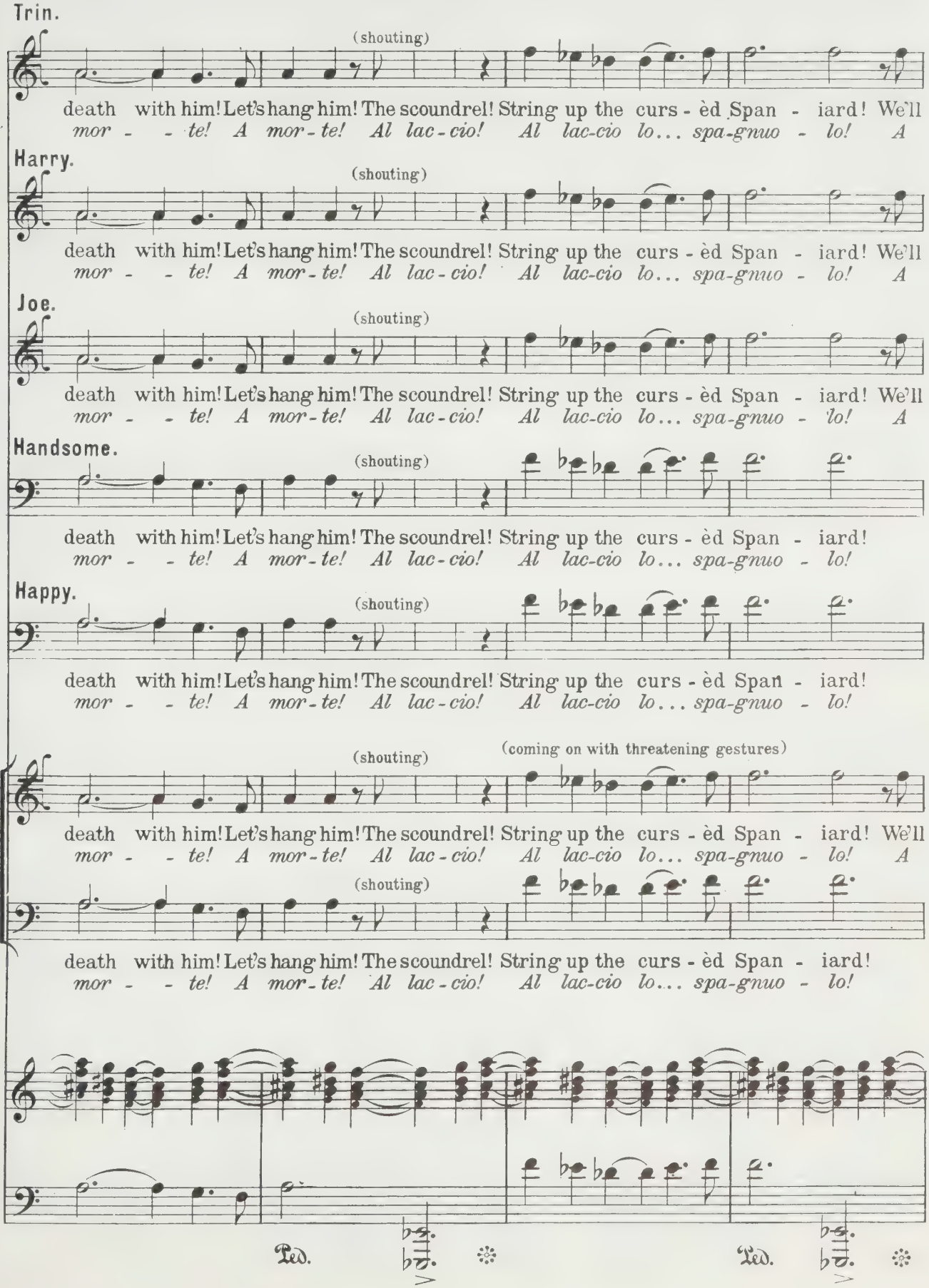
tutta forza

ff

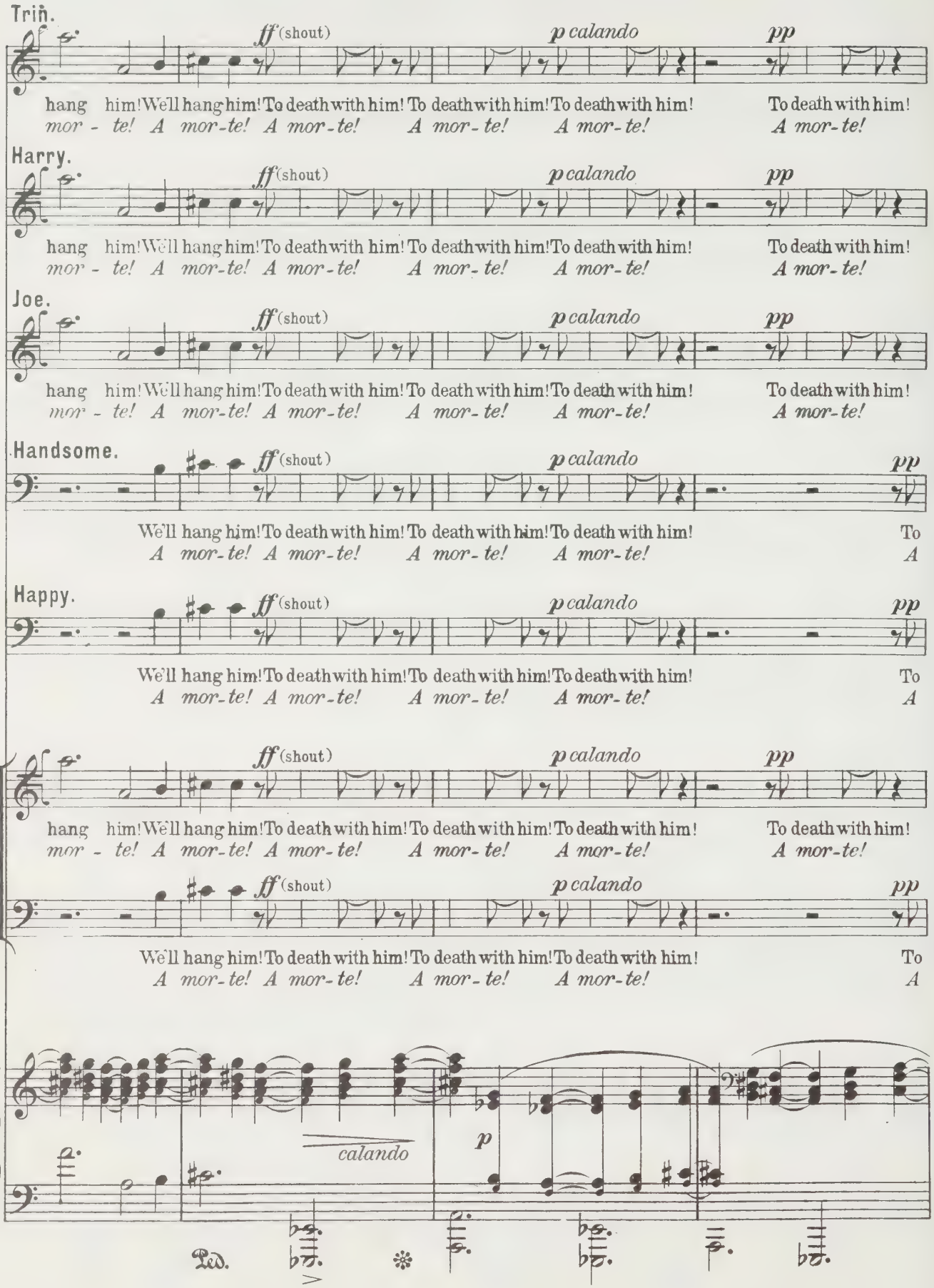
Ped.

ff

on his saddle in front of him. Johnson's face is pale and scratched—his shirt is torn from his shoulder, his hands tied be-



hind his back; three other horsemen, clutching pistols, and a band of miners, follow him.)



(to Rance from the centre of the stage.)

Ashby.

Sher - iff Rance! I give this man in-to your charge.
Scerif - fo Rance! Con - se - gno a voi que - st'uomo

Handsome.

death with him.
mor - te!

Happy

death with him.
mor - te!

death with him.
mor - te!

16

dim.

(The horsemen dismount, make Johnson do likewise and push him to the front of the stage; the miners group themselves round him in the manner of a tribunal; some seated on fallen trunks, others standing; Rance is on the Right, in front; the horsemen in the background, to the Right and Left. Billy imperturably goes on with his game.)

Ashby.

(half spoken)

De-liv - er him at once to the com-mu-ni-ty. Jus - tice must be
perchè sia da - to al-la comuni - tà. Fac-cia es-sa giu-

dim. sempre-

J. Rance.

(to Johnson from afar, while he goes off on horseback.)

Ashby.

done!— I wish you luck, my fine gentleman!

Trin. *-sti-zia!... Buona for-tu-na, o mio bel gentiluomo!*

(spoken low) *p*

Harry. So it shall! *La fa-rà!*

(spoken low) *p*

Joe. So it shall! *La fa-rà!*

(spoken low) *p*

Handsome. So it shall! *La fa-rà!*

(spoken low) *p*

Happy. So it shall! *La fa-rà!*

(spoken low) *p*

CHORUS. Tenors. So it shall! *La fa-rà!*

(spoken low) *p*

Basses. So it shall! *La fa-rà!*

(spoken low) *p*

So it shall! *La fa-rà!*

rall.

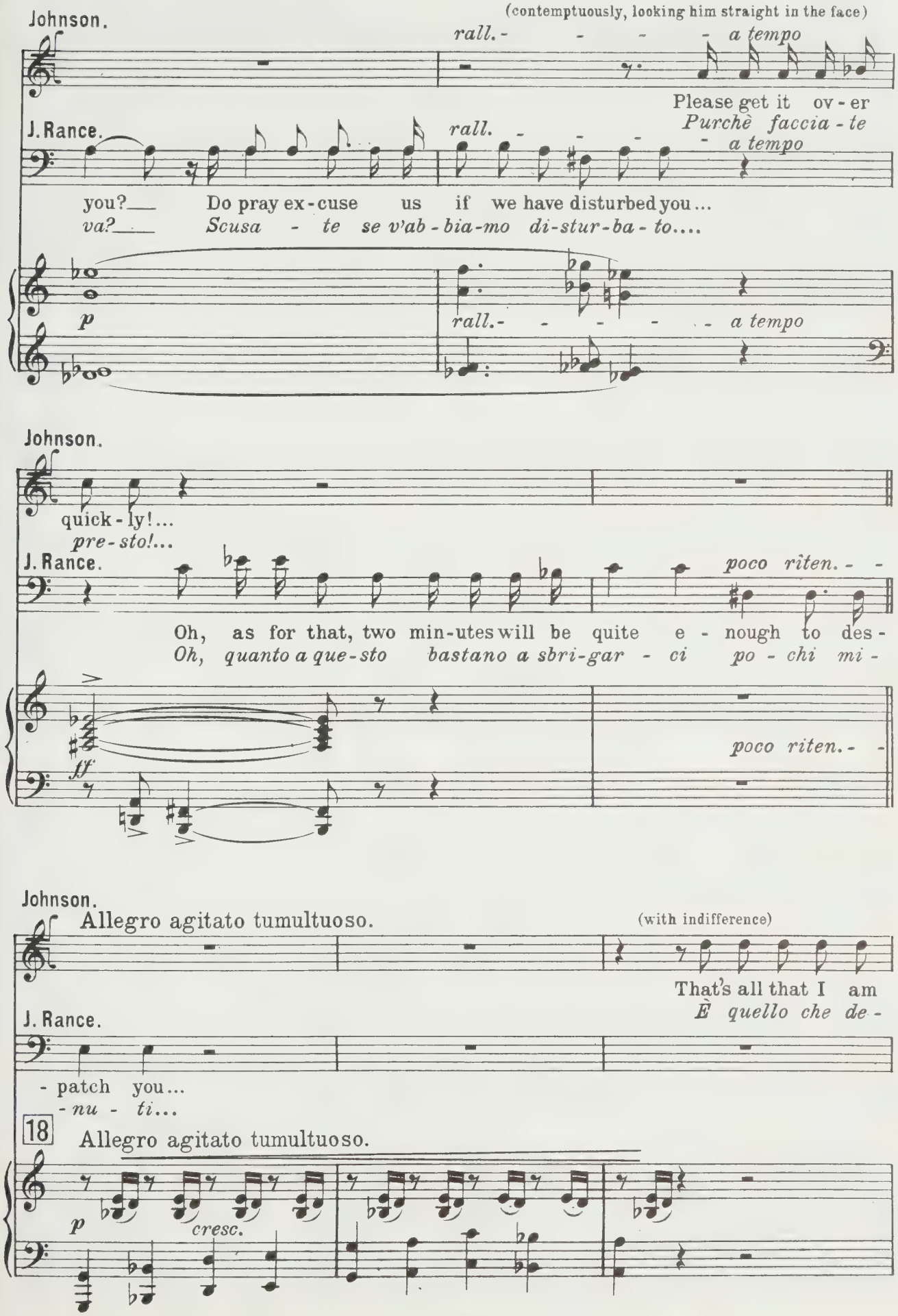
(Rance lights a cigar, goes up to Johnson who is alone, in the centre; and deliberately puffs the smoke into his face.)

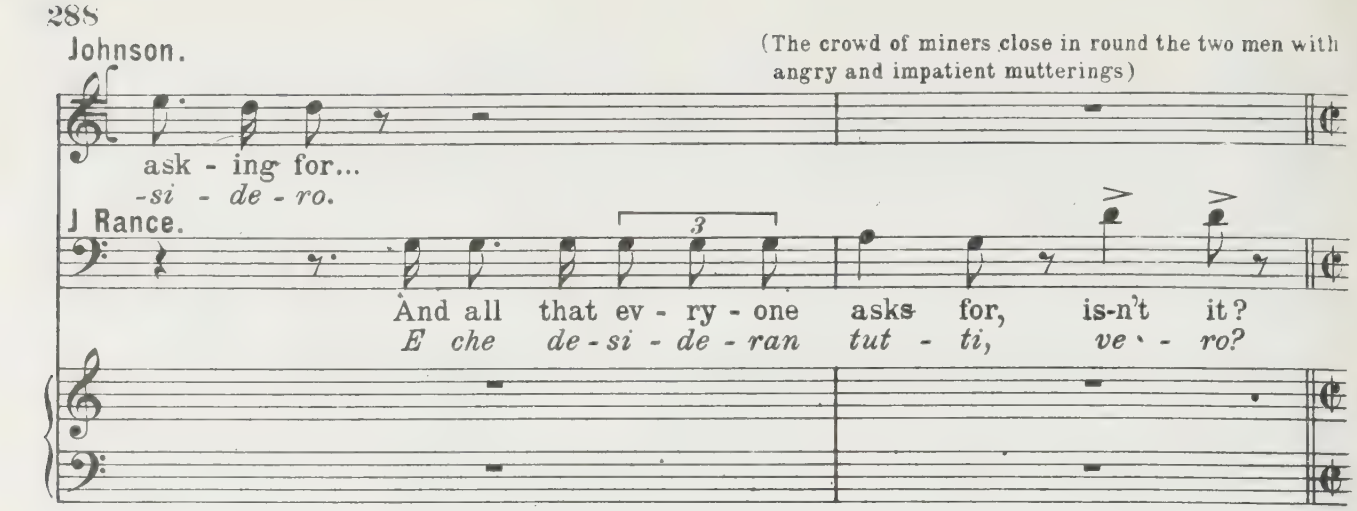
J. Rance. (ironically) Moderato. ♩= 80.

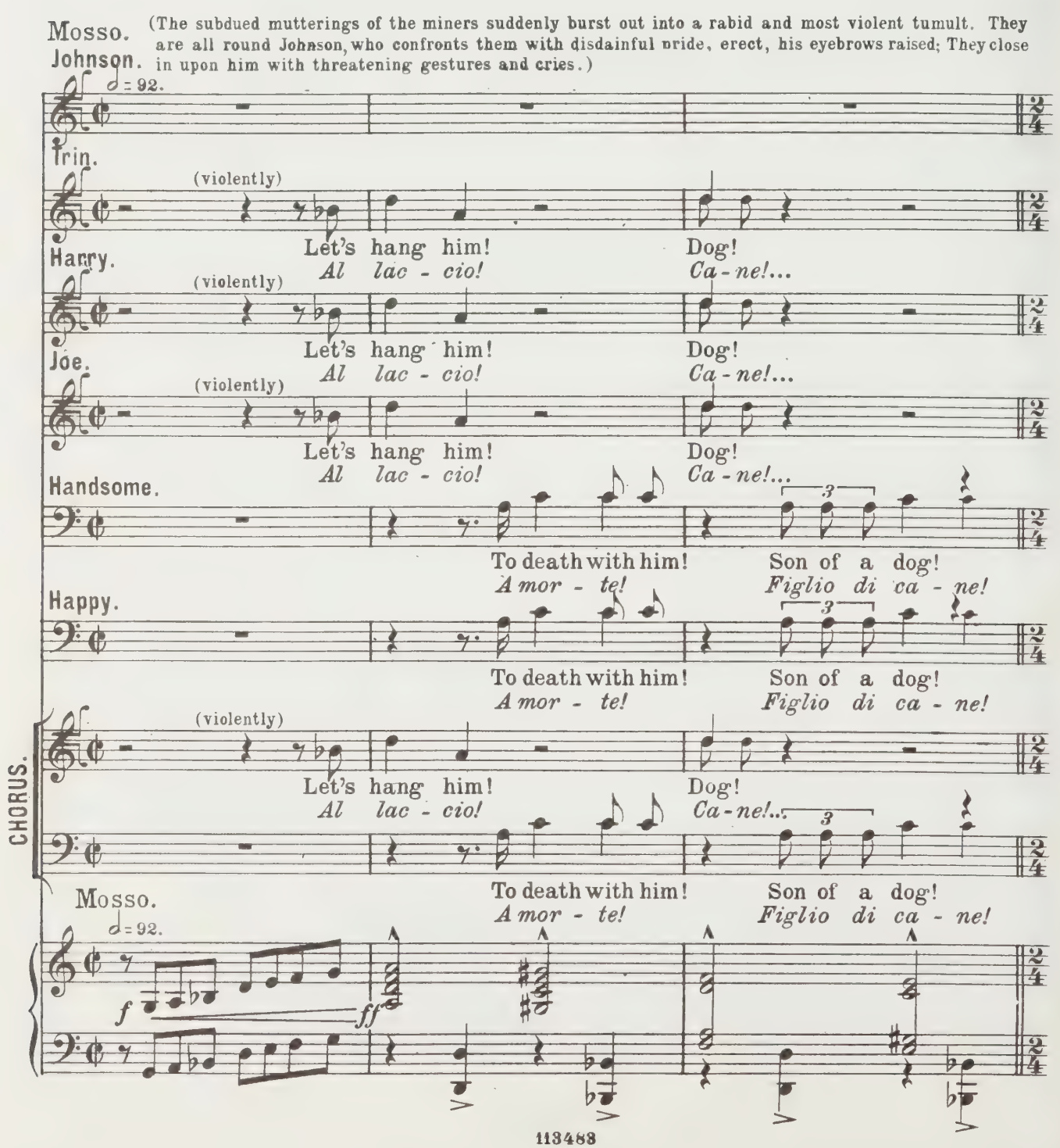
(*lunga*) And now, Mis-ter John-son, how are

E co - si, Mi-ster John-son, co - me

17 Moderato. ♩= 80.


Johnson.
(contemptuously, looking him straight in the face)
rall. - - - - a tempo
Please get it ov - er
Purchè faccia - te
J. Rance.
rall. - - - - - a tempo
you? Do pray ex - cuse us if we have disturbed you...
va? Scusa - te se v'ab - bia - mo di - stur - ba - to....
p
rall. - - - - - a tempo
Johnson.
quick - ly!...
pre - sto!...
J. Rance.
poco riten. - -
Oh, as for that, two min - utes will be quite e - nough to des -
Oh, quanto a que - sto bastano a sbri - gar - ci po - chi mi -
ff
poco riten. - -
Johnson.
Allegro agitato tumultuoso.
(with indifference)
That's all that I am
È quello che de -
J. Rance.
- patch you...
- nu - ti...
18
Allegro agitato tumultuoso.
p
cresc.


Johnson.
(The crowd of miners close in round the two men with angry and impatient mutterings)
ask - ing for...
-si - de - ro.
J Rance.
And all that ev - ry - one asks for, is-n't it?
E che de - si - de - ran tut - ti, ve - ro?


Mosso.
Johnson.
(The subdued mutterings of the miners suddenly burst out into a rabid and most violent tumult. They are all round Johnson, who confronts them with disdainful pride, erect, his eyebrows raised; They close in upon him with threatening gestures and cries.)
♩ = 92.
Trin.
(violently)
Let's hang him! Dog!
Al lac - cio! Ca - ne!...
Harry.
(violently)
Let's hang him! Dog!
Al lac - cio! Ca - ne!...
Joe.
(violently)
Let's hang him! Dog!
Al lac - cio! Ca - ne!...
Handsome.
To death with him! Son of a dog!
A mor - te! Figlio di ca - ne!
Happy.
To death with him! Son of a dog!
A mor - te! Figlio di ca - ne!
CHORUS.
(violently)
Let's hang him! Dog!
Al lac - cio! Ca - ne!...
To death with him! Son of a dog!
A mor - te! Figlio di ca - ne!
Mosso.
♩ = 92.
f
ff

Trin. Poco più. ♩= 112.

Rob - ber!
La - dro!

Harry. (furiously, going up to Johnson)

You have sacked the whole of the coun - try!...
Hai saccheg - gia - to tutto il pa - e - se!...

Joe.

Rob - ber!
La - dro!

Handsome. (furiously, going up to Johnson)

Your gang of
La tua ban - da

Rob - ber!
La - dro!

Poco più. ♩= 112.

p

Johnson. (bursts out)

No!... no!...
No!... no!...

Trin. (furiously, going towards Johnson)

Handsome.

The squadron of Mon - te -
La squadra di Mon - te -

rob-bers has plundered and murdered!
ladra ha ru-bato ed uc - ci - so!

f

19

ff stridente

Trin.

(bringing his face close up to Johnson's)

- rey was murdered, massacred foul - ly, wiped out al - to - geth - er by
- rey, ban-di - to; fu mas-sa-cra - ta dal - le fac - cie gial - le di

f *mf*

Trin.

cresc.

your ac-cur - sed gang of Mex - i - can butchers!...
quel-le tue ca - na-glie mes - si - ca - ne!...

Happy.

It was your vile
Pugna - lasti al-le

sf *cresc.* *sf*

Johnson.

(ashy pale)

No! It's not true!
No! Non è vero!...

Happy.

hand that stabbed poor Tommy!...
spal - le il po - ve - ro Tommy!...

Yes!
Sì!

CHORUS.

4 Basses.

Yes!
Sì!

mf

Harry. (hitting Johnson in the face)

In this valley, quite late - ly, a post - boy was killed!
Non è un mese, alla val - le fu uc - ci - so un po - sti - glio-ne!

Handsome.

'Twas you that killed him!
Tu l'ucci - de - sti!

20 *robusto*

Johnson.

No! No!
No! No!

Trin.

'Twas you that killed him! To
Tu l'ucci - de - sti! A

Harry.

'Twas you that killed him! To
Tu l'ucci - de - sti! A

Joe.

'Twas you that killed him! To
Tu l'ucci - de - sti! A

Handsome. *f*

Let's hang him! To death with the scoundrel!
A mor - te! A mor - te! A mor - te!

Happy. *f*

Let's hang him! To death with the scoundrel!
A mor - te! A mor - te! A mor - te!

CHORUS.

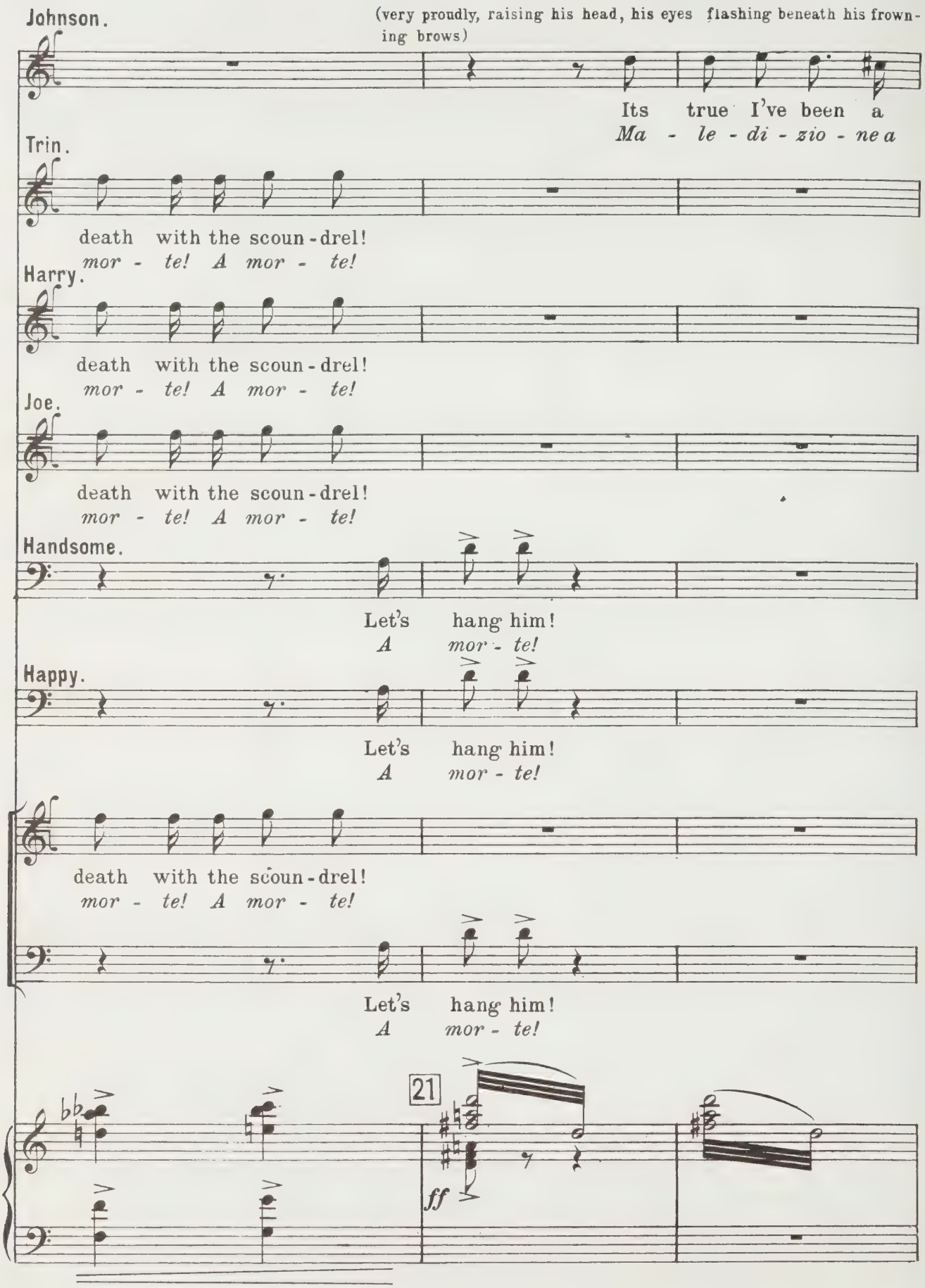
'Twas you that killed him! To
Tu l'ucci - de - sti! A

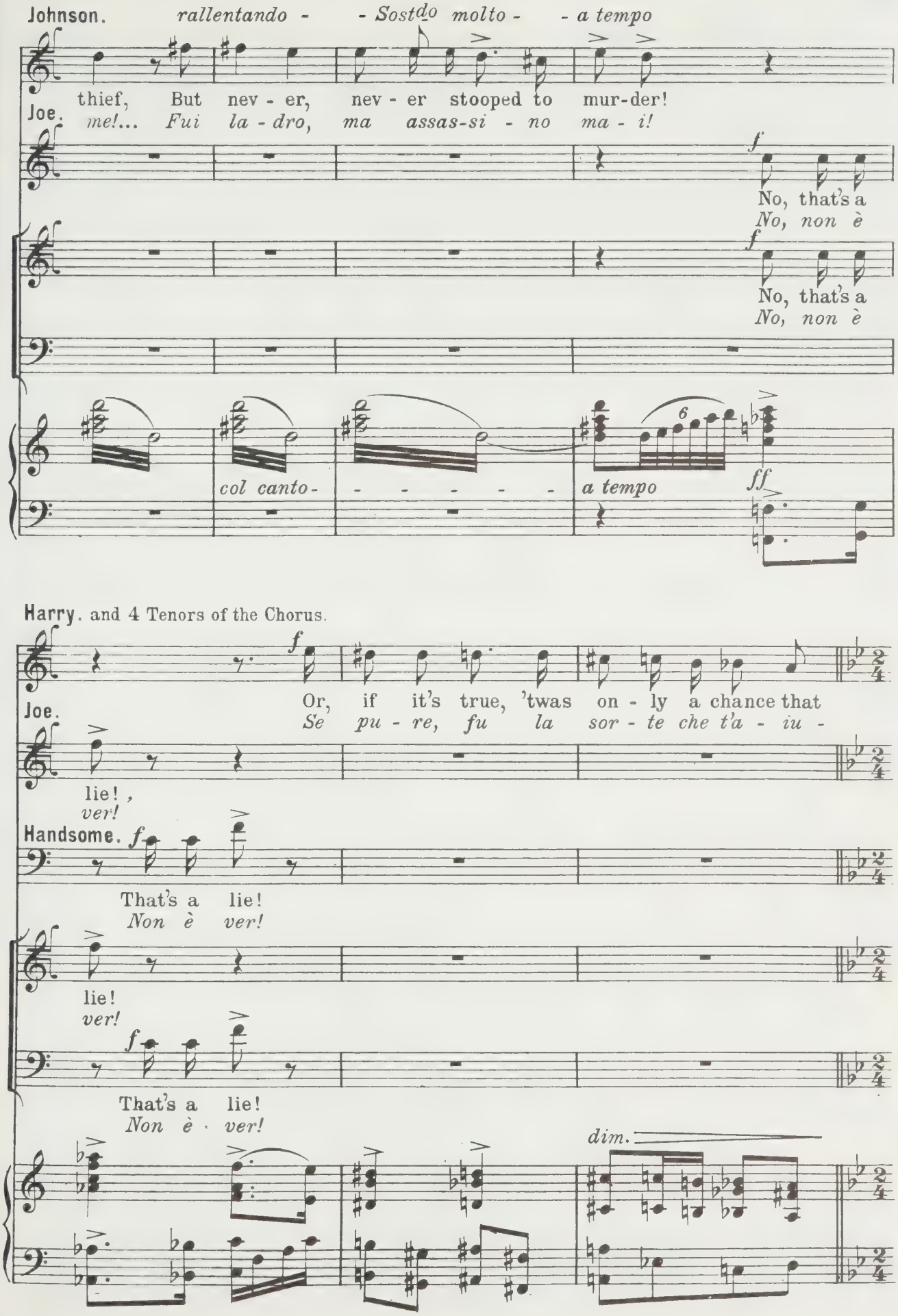
f

Let's hang him! To death with the scoundrel!
A mor - te! A mor - te! A mor - te!

cresc.

cresc.


Johnson.
(very proudly, raising his head, his eyes flashing beneath his frowning brows)
Its true I've been a
Ma - le - di - zio - ne a
Trin.
death with the scoun-drel!
mor - te! A mor - te!
Harry.
death with the scoun-drel!
mor - te! A mor - te!
Joe.
death with the scoun-drel!
mor - te! A mor - te!
Handsome.
Let's hang him!
A mor - te!
Happy.
Let's hang him!
A mor - te!
death with the scoun-drel!
mor - te! A mor - te!
Let's hang him!
A mor - te!
21
ff


Johnson.
rallentando - - Sostdo molto - - a tempo
thief, But nev - er, nev - er stooped to mur-der!
Joe.
me!... Fui la - dro, ma assas-si - no ma - i!
f
No, that's a
No, non è
f
No, that's a
No, non è
col canto-
a tempo
ff
Harry. and 4 Tenors of the Chorus.
f
Or, if it's true, 'twas on - ly a chance that
Joe.
Se pu - re, fu la sor - te che t'a - iu -
lie!,
ver!
Handsome.
f
That's a lie!
Non è ver!
lie!
ver!
f
That's a lie!
Non è ver!
dim.

Trin. (in low pitched, dramatic accents)

At the "Pol - ka", that night you came to
Al - la «Pol - ka» quella not - te ve - nisti per ru -

Harry. and 4 Tenors of the Chorus.

22 stopped you!
-tô!

pp

Trin.

rob it....
-ba - re...

Sonora.

It was Min - nie's eyes and smiles that
Fu-ron gli oc - chi e il sor - ri - so di Min-nie, a di-sar -

Harry. (Solo.)

(shouted.)

Rob - ber! Rob - ber!
La - dro! la - dro!

Sonora.

stopped you!
-mar - ti!

Handsome.

And of those you have robbed us! Thief of gold and of
Anche lei ci hai ru - ba - to! Ladro d'oro e di ra -

cresc. poco a poco

Handsome.

wo - men!
-gaz - ze!

CHORUS.

Tenors. *f*

To death with the span - iard! Hang him!
Al laccio lo spa-gnuo - lo! *A mor - te!*

Basses. *f*

Lets hang him! Bil-ly has the
A mor - te! *Bil-ly ha la*

cresc. molto *f*

Trin.

Harry.

Joe.

Hang him! Now we will make you king of the for - est!
A mor - te! *E sarai fat - to re del-la fo-re - sta!...*

mas - ter hand!...
ma - no ma-e - stra!... *A*

Trin.

f

We'll teach you to dance! teach you the la - test

Ti fa-rem bal-la - re l'ul - ti-ma con - trad-

Harry.

f

We'll teach you to dance! teach you the la - test

Ti fa-rem bal-la - re l'ul - ti-ma con - trad-

Joe.

f

We'll teach you to dance! teach you the la - test

Ti fa-rem bal-la - re l'ul - ti-ma con - trad-

Sonora.

Handsome.

Happy.

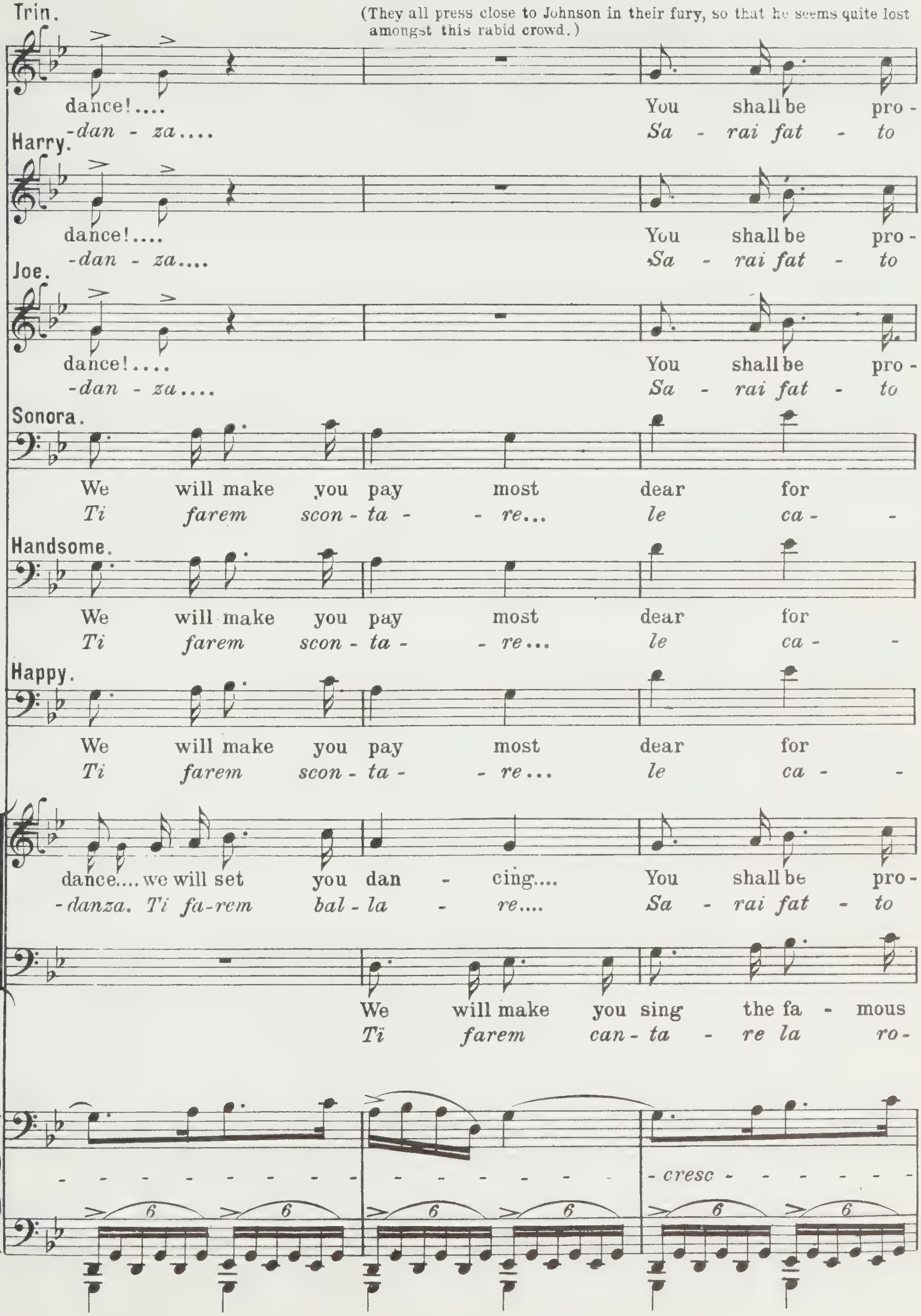
teach you the la - test

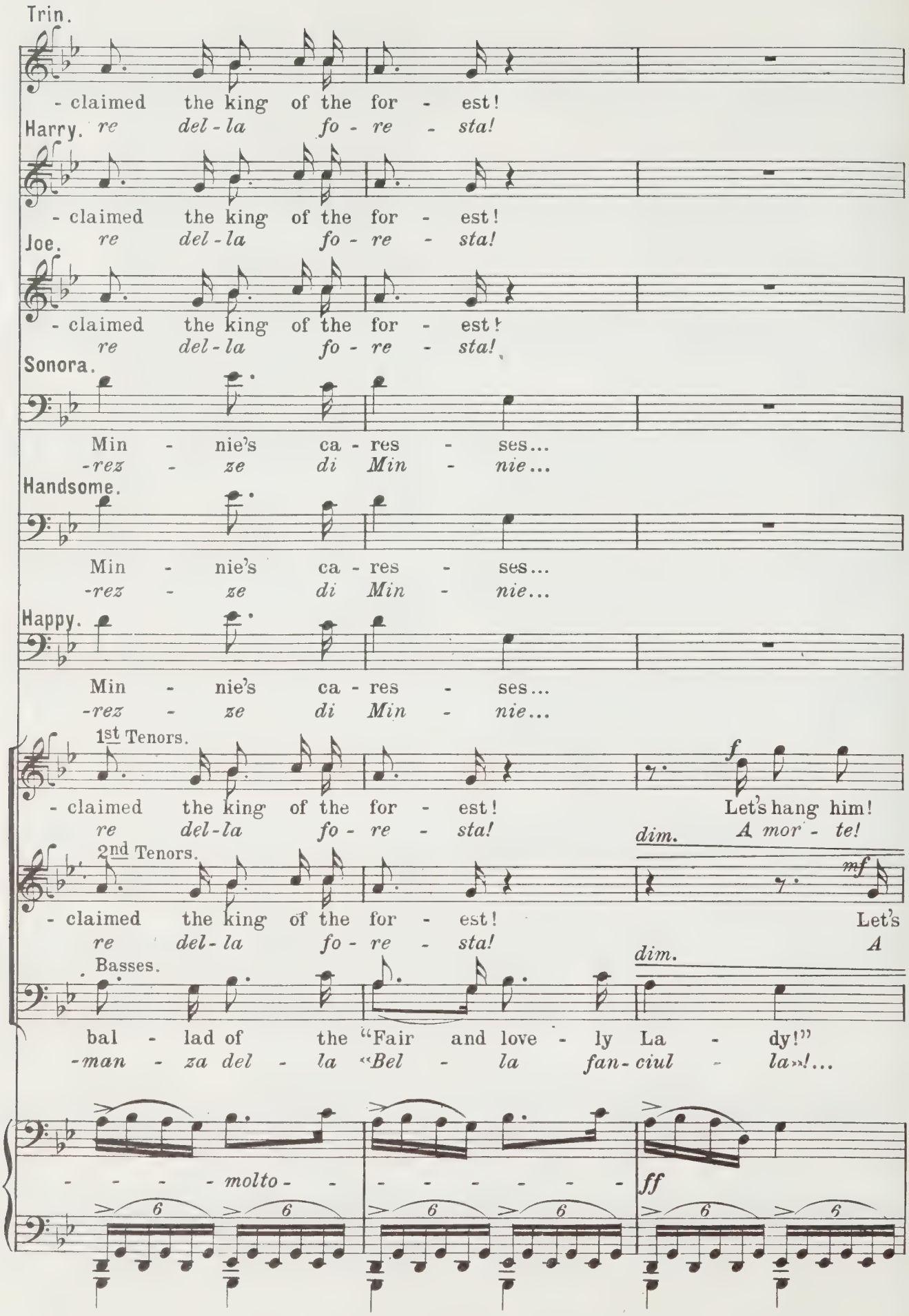
l'ul - ti-ma con - trad-

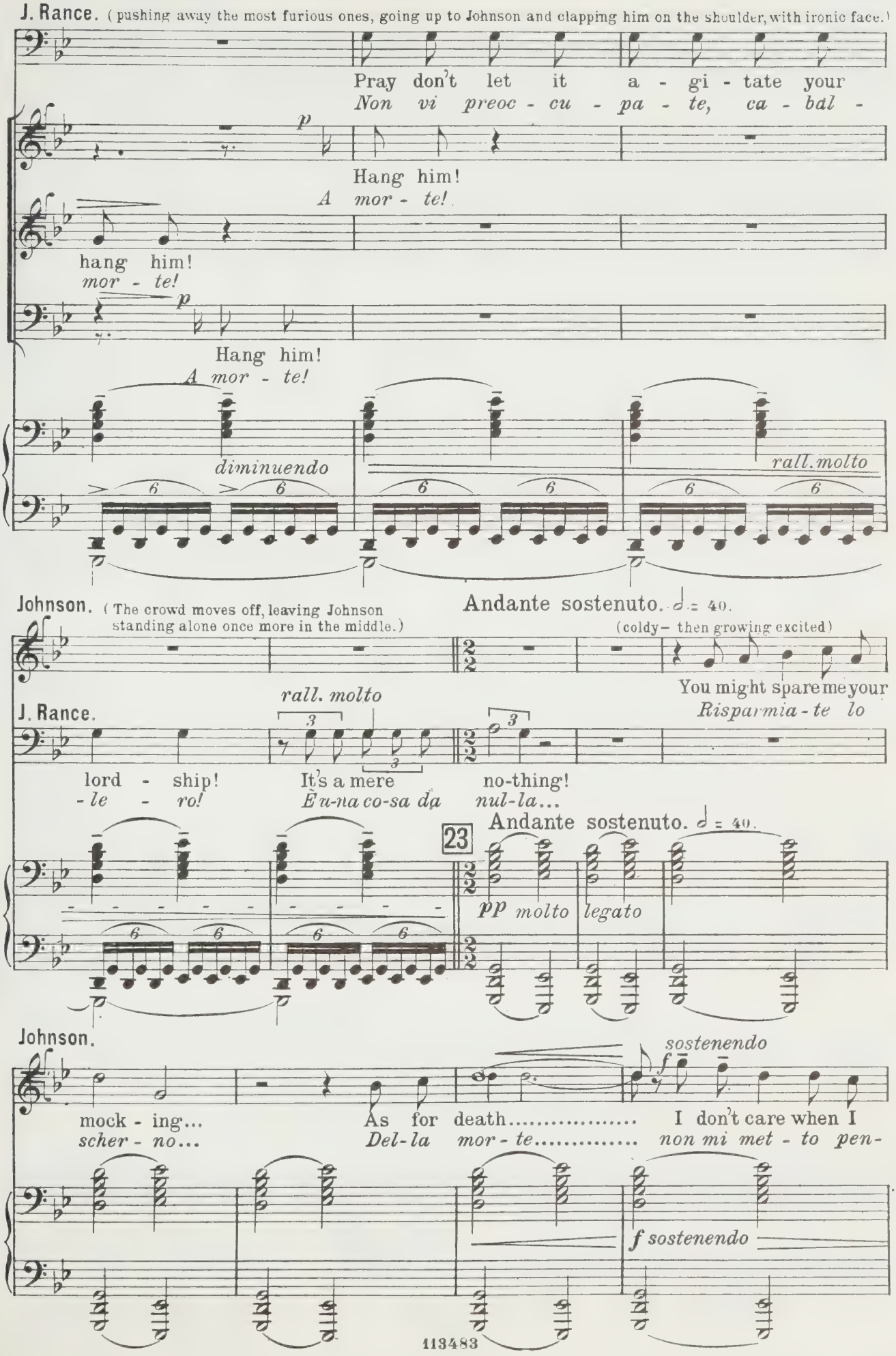
Hang him! We will set you danc - ing

mor - te! Ti farem bal-la - - re...

cresc. - - - - - - - sempre - - - -


(They all press close to Johnson in their fury, so that he seems quite lost amongst this rabid crowd.)
Trin.
dance!.... You shall be pro-
-dan - za.... Sa - rai fat - to
Harry.
dance!.... You shall be pro-
-dan - za.... Sa - rai fat - to
Joe.
dance!.... You shall be pro-
-dan - za.... Sa - rai fat - to
Sonora.
We will make you pay most dear for
Ti farem scon - ta - - re... le ca - -
Handsome.
We will make you pay most dear for
Ti farem scon - ta - - re... le ca - -
Happy.
We will make you pay most dear for
Ti farem scon - ta - - re... le ca - -
dance.... we will set you dan - cing.... You shall be pro-
-danza. Ti fa-rem bal - la - re.... Sa - rai fat - to
We will make you sing the fa - mous
Ti farem can - ta - re la ro-
cresc
6


Trin.
- claimed the king of the for - est!
re del - la fo - re - sta!
Harry.
- claimed the king of the for - est!
re del - la fo - re - sta!
Joe.
- claimed the king of the for - est!
re del - la fo - re - sta!
Sonora.
Min - nie's ca - res - ses...
-rez - ze di Min - nie...
Handsome.
Min - nie's ca - res - ses...
-rez - ze di Min - nie...
Happy.
Min - nie's ca - res - ses...
-rez - ze di Min - nie...
1st Tenors.
- claimed the king of the for - est!
re del - la fo - re - sta!
f
Let's hang him!
A mor - te!
dim.
2nd Tenors.
- claimed the king of the for - est!
re del - la fo - re - sta!
mf
Let's
A
dim.
Basses.
bal - lad of the "Fair and love - ly La - dy!"
-man - za del - la «Bel - la fan - ciul - la»!...
- - - - molto - - - - - - - -
ff
6


J. Rance. (pushing away the most furious ones, going up to Johnson and clapping him on the shoulder, with ironic face.)
Pray don't let it a - gi - tate your
Non vi preoc - cu - pa - te, ca - bal -
Hang him!
A mor - te!
hang him!
mor - te!
Hang him!
A mor - te!
diminuendo
rall. molto
Johnson. (The crowd moves off, leaving Johnson standing alone once more in the middle.)
Andante sostenuto. ♩ = 40.
(coldy – then growing excited)
You might spare me your
Risparmia - te lo
J. Rance.
rall. molto
lord - ship!
- le - ro!
It's a mere
È u-na co-sa da
no-thing!
nul-la...
23
Andante sostenuto. ♩ = 40.
pp molto legato
Johnson.
sostenendo
mock - ing...
scher - no...
As for death.....
Del-la mor - te.....
I don't care when I
non mi met - to pen-
f sostenendo

Johnson.

a tempo *p* (with haughty indifference) *f*

meet it: I've run the risk of death too of - ten!— I care not

-sie - ro: e ben voi tut-ti lo sa - pe - te! *Pi-sto - la o*

a tempo *pp*

Johnson.

how or when If you un - tie my

laccio è u - gua - le *Se mi sciogliete un*

f *p* *cresc.*

Johnson.

arms now, I'll die by my own hand!

braccio, mi sgoz - zo di mia ma - no!

24 *espress.*

f *mf* *sentito* *dim.* *p*

Johnson.

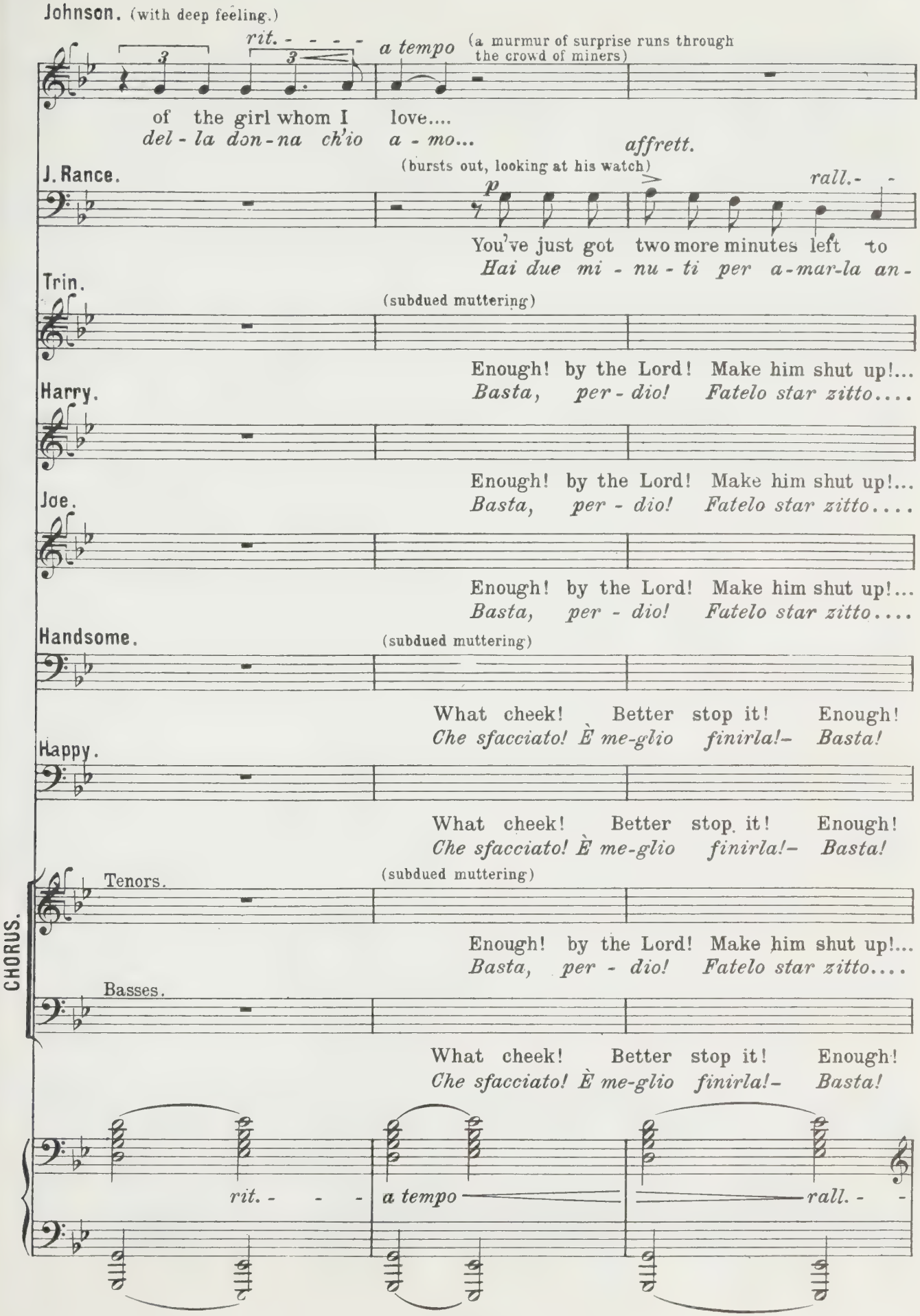
'Tis of some-thing else I must speak:

D'altro vo-glio par - lar - vi:

corta

dim. - - - - - - *pp* *rall.* - - - *p a tempo*

Ped. ✻


Johnson. (with deep feeling.)
rit. - - - -
a tempo
(a murmur of surprise runs through the crowd of miners)
of the girl whom I love....
del - la don - na ch'io a - mo...
affrett.
J. Rance.
(bursts out, looking at his watch)
p
rall. - -
You've just got two more minutes left to
Hai due mi - nu - ti per a - mar - la an -
Trin.
(subdued muttering)
Enough! by the Lord! Make him shut up!...
Basta, per - dio! Fatelo star zitto....
Harry.
Enough! by the Lord! Make him shut up!...
Basta, per - dio! Fatelo star zitto....
Joe.
Enough! by the Lord! Make him shut up!...
Basta, per - dio! Fatelo star zitto....
Handsome.
(subdued muttering)
What cheek! Better stop it! Enough!
Che sfacciato! È me - glio finirla!- Basta!
Happy.
What cheek! Better stop it! Enough!
Che sfacciato! È me - glio finirla!- Basta!
CHORUS.
Tenors.
(subdued muttering)
Enough! by the Lord! Make him shut up!...
Basta, per - dio! Fatelo star zitto....
Basses.
What cheek! Better stop it! Enough!
Che sfacciato! È me - glio finirla!- Basta!
rit. - - -
a tempo
rall. - -

J.Rance. *a tempo*

love her....
-co - ra....

Trin. (in accents of restrained anger)

Come and hang him!
Al - la cor - da!

Harry.

What cheek! Enough! Come and hang him!
Che sfacciato, basta! Al - la cor - da!

Joe.

Better stop it! Enough! Come and hang him!
è meglio finirla, basta! Al - la cor - da!

Handsome. (in accents of restrained anger)

Make him shut up!..... Stop it! Come and
fatelo star zitto!..... Ba - sta! Al - la

Happy.

Make him shut up!..... Stop it! Come and
fatelo star zitto!..... Ba - sta! Al - la

(in accents of restrained anger)

What cheek! Enough! Come and hang him!
Che sfacciato, basta! Al - la cor - da!

Make him shut up!..... Stop it! Come and
fatelo star zitto!..... Ba - sta! Al - la

a tempo *muovendo - - - a - - - poco - -*

ppp

Trin.

Tell him to shut up! He can speak from that branch!
Fa-te-lo star zit - to! Parle-rà da quel ra - mo!

Harry.

Tell him to shut up! He can speak from that branch!
Fa-te-lo star zit - to! Parle-rà da quel ra - mo!

Joe.

Tell him to shut up! He can speak from that branch!
Fa-te-lo star zit - to! Parle-rà da quel ra - mo!

Handsome.

hang him! Tell him to shut up! He can
cor - da! Fate-lo star zit - to! Parle-

Happy.

hang him! Tell him to shut up! He can
cor - da! Fate-lo star zit - to! Parle-

Tell him to shut up! He can speak from that branch!
Fa-te-lo star zit - to! Parle-rà da quel ra - mo!

hang him! Tell him to shut up! He can
cor - da! Fate-lo star zit - to! Parle-

ppp

Sonora. (authoritatively, dominating the tumult)

No, let him have his say!
La - scia - te - lo par - la - re!

Handsome.

speak from that branch!
- rà da quel ra - mo!

Happy. (all are silent)

speak from that branch!
- rà da quel ra - mo!

Bass. (The Chorus continues muttering as before.)

speak from that branch!
- rà da quel ra - mo!

25

dim.

Johnson. (surprised)

I
Ti rin -

Sonora. (goes up to Johnson looks at him fixedly, torn between hate, admiration and jealousy)

It is his right!
è nel suo drit - to!

p

Johnson. *rall.* (turned to all)

thank you, So - no - ra! For her, for her a -
- gra - zio, So - no - ra! Per lei, per lei sol -

rall.

Johnson.

Andante. 𝅗𝅥 = 52.

- lone whom you all love, I will ask a kind - ness and your

- tan - to, che tut - ti a - ma - te, a voi chie - do una gra - zia e u - na pro -

CHORUS.

(subdued murmurs *pp*) (*pp* murmurs) (silence)

Andante. 𝅗𝅥 = 52.

pp

Johnson.

allarg - - - a tempo *poco rall.*

prom - ise: That she may ne - ver know how I have

- mes - sa.... Ch'el - la non sap - pia mai co - me son

col canto

Johnson.

- - a tempo

died!

mor - to!

(looking at his watch, nervously)

Rance.

p

One more min - ute, look sharp!

Un mi - nu - to... sii bre - ve.

CHORUS.

(subdued murmurs for and against)

- - a tempo

pp

Johnson.

Andante molto lento. ♩=40.
(with deep feeling, growing excited and almost smiling)

Let her believe that I have gained my freedom, lead - ing the better life_
*Ch'el - la mi cre - da li - be - ro e lon - ta - no, so - pra u - na nuo - va via_*

26

Andante molto lento. ♩=40.

pp legando come organo

Johnson.

_ that she has taught me!... Let her a - wait my coming... The days will pass a -
_ *di re - den - zio - ne!... A - spet - te - rà ch'io tor - ni... E pas - se - ran - no i*

più p *cresc.*

Johnson.

cresc. *allarg.*

- way, The days will pass a - way, And I, and I shall not re - turn, and
gior - ni, e pas - se - ran - no i gior - ni, ed io, ed io non tor - ne - rò, ed

cresc. e allarg. *ff*

Johnson.

rall. - *a tempo*

I shall not re - turn... Min - nie, star of my wasted life,
*io non tor - ne - rò... Min - nie, del - la mia vi - ta_*

27 *a tempo*

rall. - *p dolciss. espress.* *cres. molto* *f*

Johnson.

(contemptuous mutterings of the Chorus.)

that lights my journey, Min-nie, true heart that loved me so
mio so - lo fio - re, Min-nie, che m'hai vo - lu - to tan - to

pp *cresc.*

Johnson.

dear-ly, oh so dear-ly! Ah! star that lights my jour - ney, in life or
be - ne, tan - to be - ne!... Ah tu del - la mia vi - ta mio so - lo

m.d. *m.d.* *ff* *pp*

Johnson.

death!
fior!

(rushes upon Johnson and hits him in the face)

Rance.

How dare you!
Ah, sfac - cia - to!

(disapproving of Rance's action)

CHORUS.

f Uh!... Uh!... Uh!...
Uh!... Uh!... Uh!...

p *ff*

Johnson.

(haughtily.)

Nothing. Come on!
Nul-la. An-dia-mo!

Rance. (to Johnson)

Have you no more to say?
Hai null' al-tro da di-re?

p *pp*

28 (Rance goes to the background to pick out the tree from which Johnson is to be hanged; some of the miners

Moderato sostenuto. ♩= 56.

ff marcato

follow him. Rance points out the tree he has chosen, the crowd, surging, all moves towards it. Sonora rolls a stone

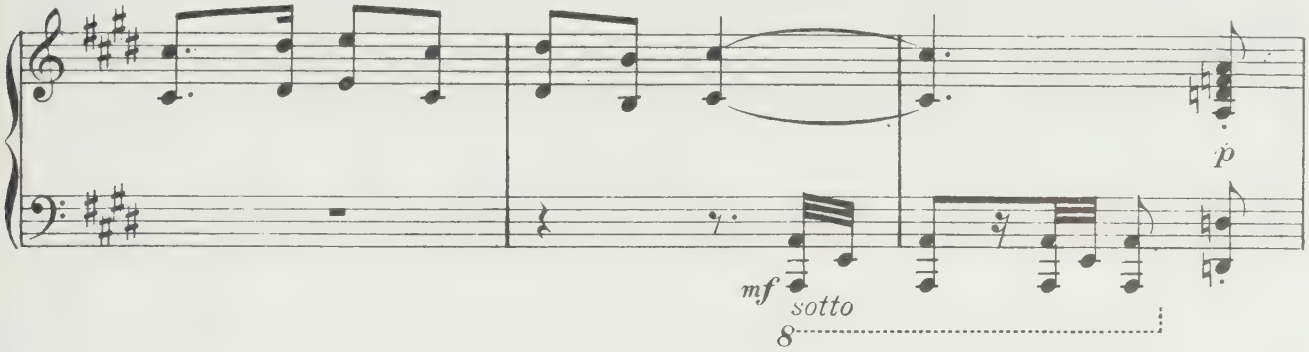
ff

mf *sotto*

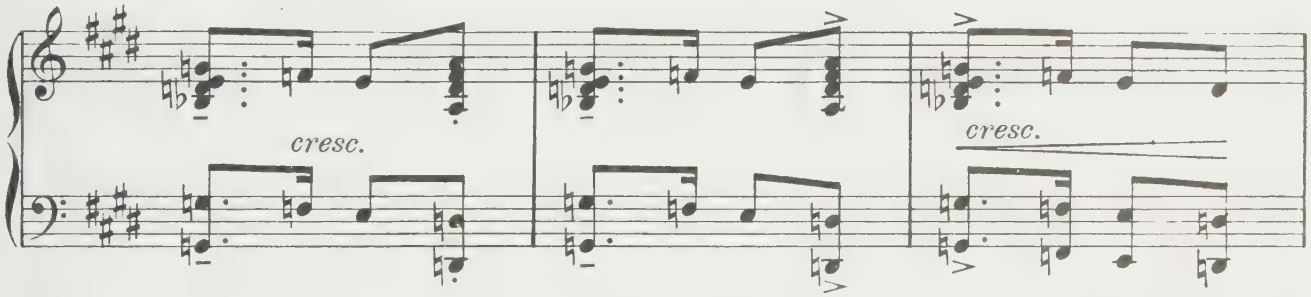
along up to the tree, then goes up to Johnson and touches him on the shoulder; with a firm step Johnson approaches

f

the tree, mounts on to the stone, and awaits his fate calmly and stoically. Rance sees Billy squatting on the ground

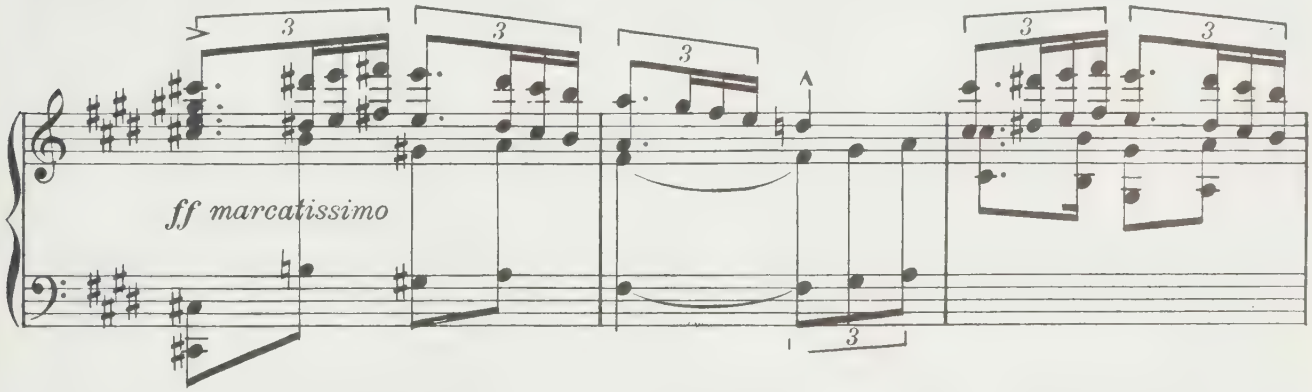


and with a kick makes him get up. Billy gets up, holding the noose and goes to the tree. Sonora snatches it from Billy's

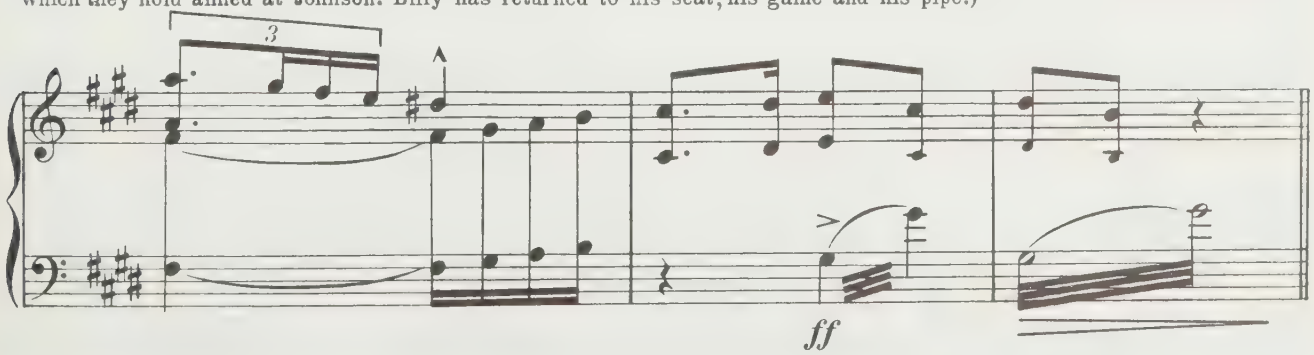


rapide le semicrome

hand, pushes him away roughly, and then throws the noose to a miner who has climbed up in to the tree and is sitting



astride on a branch. The miner lets the noose drop round Johnson's neck and throws the other end of the rope on to the ground; it is seized by three miners who close in to hang Johnson– The others stand round them; some grasp pistols which they hold aimed at Johnson. Billy has returned to his seat, his game and his pipe.)



(A piercing cry is heard from the Right, and the sound of a galloping horse.) (All pause and turn round, the three miners who were about to hang Johnson drop the rope and run towards the back on the Right; the other miners follow them in surprise; the one seated on the branch jumps down again.)

Minnie. Allegro vivo. ♩= 138.
(like a wild shriek)
Ah! Ah!
Ah! *Ah!*

29
Allegro vivo. ♩= 138.
pp

Minnie.
Ah! Ah!
Joe. *Ah!* *Ah!*
p *mf*
Harry. It's Minnie!... It's Minnie!... It's
È Minnie!... *È Minnie!...* *È*
p *mf*
Trin. It's Minnie!... It's Minnie!... It's
È Minnie!... *È Minnie!...* *È*
p *mf*
Handsome. It's Minnie!... It's Minnie!...
È Minnie!... *È Minnie!...*
mf
It's Minnie!...
È Minnie!...
Happy.
mf
It's Minnie!...
È Minnie!...
1st Tens.
(others)
mf
It's Minnie!...
È Minnie!...
2nd Tens.
(some) (others)
p *mf*
It's Minnie!... It's Minnie!... It's
È Minnie!... *È Minnie!...* *È*
Basses.
(some)
mf
It's Minnie!...
È Minnie!...

come gridi
p *cresc. a poco a poco*

Minnie.

(Scene of confusion. All look towards the background whence Minnie will appear on horseback.)

Rance.

(rushing towards Johnson and shouting like a madman)

You're to hang him!
Im-pic - ca - te - lo!

Joe & Harry.

Minnie!...
Minnie!...

Sonora.

It's Minnie!...
E Minnie!...

2nd Tens

Minnie!...
Minnie!...

30

Basses (others)

It's Minnie!...
E Minnie!...

(Clarini e Trombe)

f

(No one pays any more heed to Rance. They all gaze towards the back-ground and grow excited at Minnie's arrival)

Rance.

(rushing from side to side and urging on the crowd.)

You're to hang him!
Im-pic - ca - te - lo!

cresc.

Rance.

Hang him, I tell you! Hang him, I tell you! Hang him, I

Im - pic - ca - te - lo! Im - pic - ca - te - lo! Im - pic -

31 (Minnie comes on on horseback, dishevelled, her hair flying loose, she gets down, and runs to the group of men surrounding Johnson, seizes the abandoned rope and places herself in front of Johnson, protecting him with her own body.)

Rance.

tell you! You're to hang him!

- ca-te-lo! Im-pic-ca-te-lo!

cresc.

(The crowd of miners draws back, Johnson remains motionless with the noose round his neck.)

Minnie.

Ah, no!

Ah, no!

Rance.

You're to hang him! Ah!

Im-pic-ca-te-lo! Ah!

ff

Minnie.

(confronting him)

Now who will dare? And who are
Chi l'o - se - rà? Di qual giu -

Rance. (stepping before her)

But justice de-mands!
Giu-sti-zia lo vuol!

Minnie.

32

you, to talk of justice! Ras - - cal your - self!
-sti - zia par - li tu? Vec - - chio ban - di - to!

sf *mf*

Rance. (approaches Minnie with a threatening gesture)

Best take care what you
Ba - da, don - na, alle

f

Minnie.

(looking him straight in the eyes)

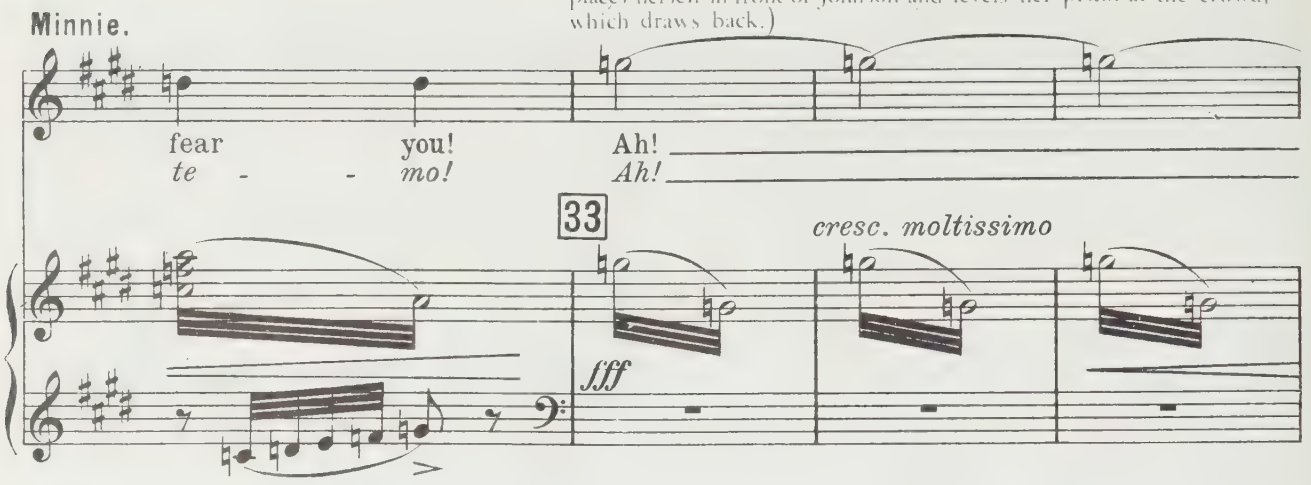
What can you do? I don't
Che puoi far - mi? Non ti

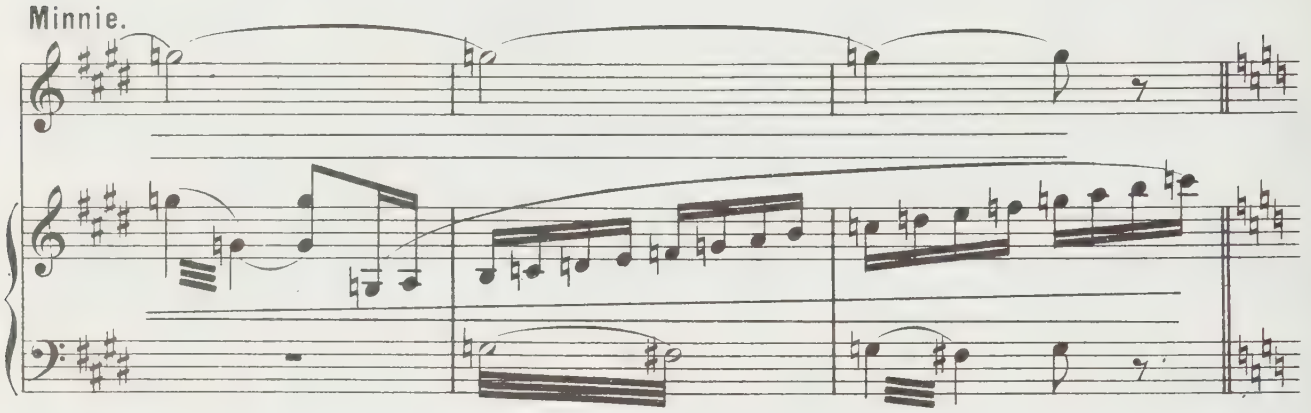
Rance.

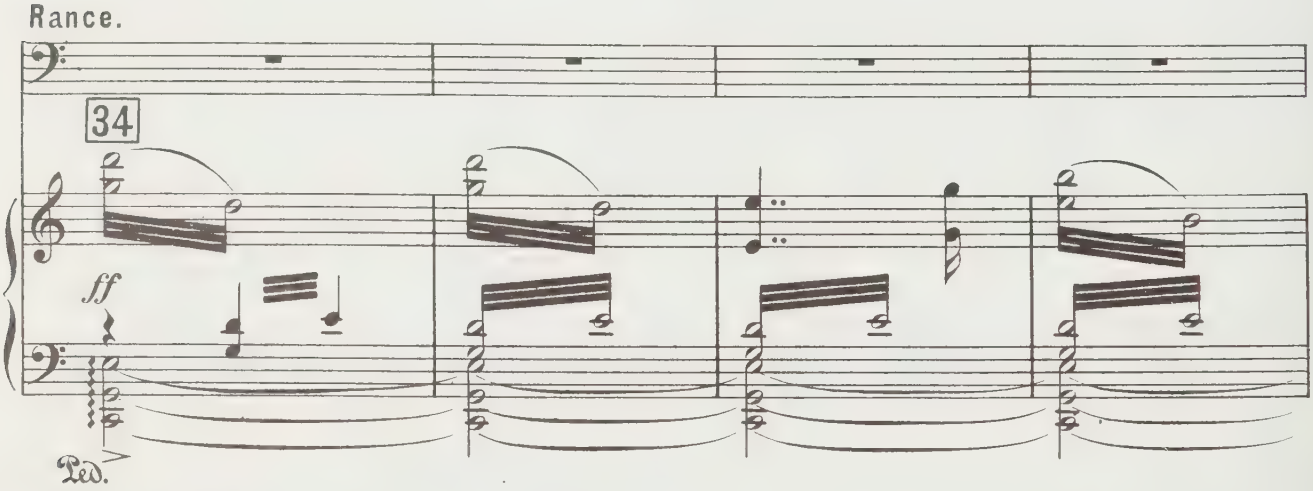
say to me!
tue pa - ro - le!

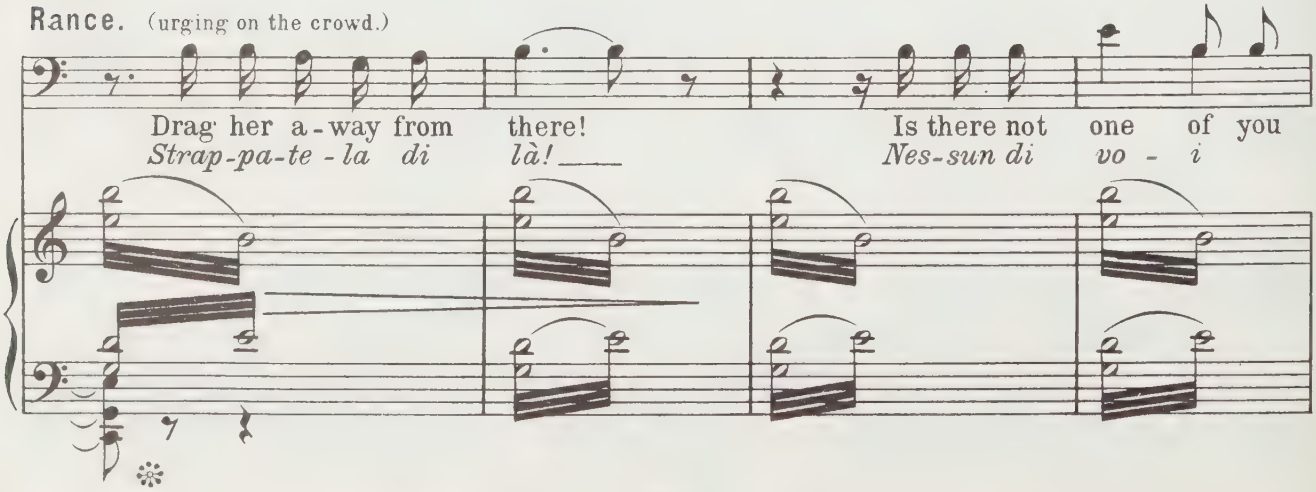
cresc.

(Some of the miners resolutely approach Johnson; with one bound, Minnie places herself in front of Johnson and levels her pistol at the crowd, which draws back.)









Rance.

(The crowd does not move, as if spell-bound by Minnie's look.)

that has an ounce of cour - age?
ha san-gue nel - le ve - ne?

ff

Ped.

Rance.

Does a pet - ti - coat
U - na gon - na vi

poco dim.

35

Rance.

make your fac - es grow white?
fa sbian - ca - re il vi - so?

cresc.

Rance.

ff

Ped.

Rance. (trying to push some of them towards Minnie.)

Drag her a-way from there! Now then!
Strap - pa - te - la di la! Or - sù!

cresc. *ff*

Minnie. 36 (presses closer to Johnson, leans her face on his shoulder, and continues to gaze on the

Rance. Come on then! I
A - van - - ti! O
(half mad with rage)

Now make an end! You know that justice
Fi - nia - mo - la! Bi - so - gna che giu -

Ped. Ped.

crowd with defiance, keeping the pistol levelled at them)

Minnie.

dare you!
- sa - - - - te!

Rance.

must be done!... Stop it!...
- sti - zia sia fat - ta! Ba - sta!...

(The crowd growing gradually more excited presses close around Minnie and Johnson)

CHORUS.

All the Tenors.

Let's hang him! Stop it!
Al lac - cio!... Ba - sta!...

All the Basses.

Let's hang him! Let's hang him! Let's hang him!
Al lac - cio!... Al lac - cio!... Al lac - cio!...

(Two of the armed men beside the tree, seize Minnie by the shoulders; she wrenches herself free and clings to Johnson again, swiftly raising her pistol)

Minnie.

Stand off! or I'll kill him, and my-
La - scia - te - mi, o l'uc - ci - do, e m'uc-

(The crowd, succumbing again to its rage of hate and jealousy, advances more threateningly)

Stop it!
Ba - sta!

Stop it!
Ba - sta!

mf

Ped.

Minnie.

-self too!
- ci - do!

(with a cry, throwing himself between Minnie and the crowd)

37

(All draw back. Rance, ashy pale and grim, goes apart and sits down in the hollow of the tree near the fire)

Sonora.

(Sonora remains

Oh let her go! Oh let her go! Oh let her go!
La-scia - te - la! La-scia - te - la! La - scia - te - la!

dim.

p

Ped.

standing in a threatening attitude near Minnie and Johnson)

sempre dim.

p

Ped.

Ped.

Minnie.

(white as death, trembling with disdain, in strident tones)

Was ev-er one of you who said: "Stop
Non vi fu ma - i chi dis - se "Ba -

cresc. *f*

Ped. ✻ Ped.

Minnie.

poco rall.

it." When I gave up the best of my days to
-sta!" Quan-do per vo - i da-voi miei gio-va-ni

dim. *poco rall.*

✻ Ped. ✻

Minnie.

Moderato mosso-Lo stesso movto ♩= 112. (with bitter resentment)

you? When oft-en, in the midst of oaths and
38 *an - ni... quan-do, per-du-ta fra bestemmie e*

Moderato mosso-Lo stesso movto ♩=112.

p

Ped. ✻ Ped. ✻

Minnie.

quar - rels, I used to share your troub - les with you like a true
ris - se, di-vi - de - vo gli af-fan - ni e i di - sa - gi con

p

Minnie.

com - rade! Not one of you did ev - er then say:
vo - i! Nes - su - no ha det-to al-lo - ra:

Minnie.

(The crowd is guiltily silent. Many hang their head)

"Stop it!" I claim this man as
"Ba - sta!" O - ra que - st'uo - mo è

allarg. *cresc.* *allarg.*

f

Ped. *a tempo* *cresc.* *poco rit.* *a tempo-sostenendo*

Minnie.

mine, mine from God! God in his
mi - o co-me di Di - o! Di - o nel

39

a tempo *poco rit.* *con slancio* *a tempo-sostenendo*

f *m.s.* *f* *pp*

Ped. Ped.

Minnie.

heav'n a-bove had blessed him! He was go - ing a -
ciel l'a-vea be-ne - det - to! Se n'an-da - va lon-

Minnie.

poco rall. - - - -

- way, go-ing to start a new life,... And the rob - ber that was,—
- ta - no, ver-so nuo-vi oriz - zon - ti... Il ban-di - to che fu—

p

p

poco rall. - - - -

40

Minnie.

poco rit. - - - - - a tempo ma sostenendo

died a week a - go, in my cab - in;—
è già mor - to las - sù, sot-to il mio tet - to—

poco rit. - - - - - pp a tempo ma sostenendo

Minnie.

(A rough feeling of emotion steals into their hearts. No one offers any further protest)

You can - not kill him! No!
Voi non po-te - te uc - ci-der-lo! No!

Sonora.

(with a cry which is almost a sob)

The gold,
Ah, Min - nie,

Minnie.

(gently; with emotion)

My good old So-
Il mio So-no-ra

Sonora.

wouldn't matter, but he's robbed us of your heart!
più del-l'o - ro ci ha ru-ba - to il tuo cuo - re!...

Minnie.

rall. - - - - *quasi a tempo*

-no - ra, Al - ways the first to for - give... You will for -
buo - no, sa - rà pri - mo al per - do - no... Per - do - ne -

(vanquished, touched, lowers his eyes)

Sonora.

Min - nie!
Min - nie!

rall. - - *ppp* - - *quasi a tempo*

Minnie.

5 7 *poco rall.* - -

-give him, and so will all the oth - ers,
- ra - i, co - me per - do - ne - re - te tut - ti...

(moved, with bowed head)

CHORUS.

Tenors.

pp 3

No! No, we
No! Non pos -

Basses.

pp 3

No! No, we
No! Non pos -

poco rall. - -

Minnie.

(goes to Joe)

You can do what you want! And
Si può ciò che si vuo - le! E

can't!...
- sia - mo!...

can't!...
- sia - mo!...

pp

Andante molto sostenuto. ♩= 44

Minnie.

sure - ly you will want it, Joe... Wasn't it you that would bring me

41 *an - che tu lo vor - ra - i, Joe... Non sei tu che m'of - fri - vi i*

Andante molto sostenuto. ♩= 44

p

Minnie.

rall.

flow'rs you'd picked by the Tor - rent like the ones in your coun - try?

fio - ri si - mi - li a quel - li del - le tue brughie - re?

rall.

pp

Minnie. (turning to Harry, stroking his hand)

a tempo

Har - ry, how ma - ny nights when we thought you were

Har - ry, e tu, quan - te se - re.... t'ho ve - glia - to mo -

a tempo

Minnie.

dim. molto

rit.

dy - ing, And you tossed on your bed in de - lir - ium,

- ren - te e nel de - li - rio cre - de - vi ve - de - re

dim. molto

rit.

Minnie. (Harry covers his face with his hand and weeps.)

pp a tempo — *sostenendo*

have I watched by your side, while you thought I was Maud, your lit-tle

la tua pic-co-la Maud, la so-rel-la che a-do-ri, ve-nu-ta

dolce — *cresc.* — *sostenendo*

a tempo — *p* — *f*

Minnie.

poco rall. — *a tempo*

sis-ter come from home....

da lon-ta - - no.....

Sonora. (to a group of miners) *pp*

We must, we owe her too

È ne-ces-sa-rio... Trop-po le dob-

poco rall. — *p* — 42 — *pp a tempo*

Minnie. (to Trin, gently)

You too, my Trin, whose big hand I have guid-ed when you scrawled the

E tu mio Trin, a cui res-si la ma-no quando scri-ve-vi le

Sonora. (to one of the chorus)

much! You sure-ly will a-gree!

-biamo! De-ci-diti anche tu!

Happy. (shaking their heads.) *p*

No, we can't!

Non possiam!

CHORUS.

Tens. — Basses. (Some) (shaking their heads) *p*

No, we

Non pos-

p — *con semplicità*

Minnie.

first un - stea - dy let - ters that we sent from
pri - me in - cer - te let - te - re che par - ti - van di

Sonora. (to Happy)

You're si lent! It is her right! I say we
Tu ta - ci! È nel suo drit - to! È neces-

can't! No, we can't!
- siam! Non pos - siam!

Minnie.

here to San Do - min - go....
qui per San Do - min - go....

Sonora.

must...
- sa - rio...

Who cares what he will say!
Di - rà quel che vor - rà!

Some (to Sonora.)

pp

And A - shby, what of him?
E A - shby, che di - rà?

Some.

pp

No, we can't!
No, non pos - siam!

mf

(turning to Happy, then to Handsome, stroking his cheek)

Minnie.

You, dear old Hap - - py, and you, Hand - some, with
E tu, buon Hap - - py, e tu, Bel - lo, che hai

(going up to one)

Sonora.

We are the mas - ters here! Come on, now! You must give in too!
I pa-dro-ni siam noi! An - dia - mo! Non t'op-por-re, tu!

No, we can't!
Non pos - sia-mo.

p

Minnie.

big blue eyes like a ba - by.
gli oc - chi ce-ru-li d'un bim - bo.

Sonora. (to others) (to another group)

Come on! Now, boys! I say we must....
Andia-mo! ragazzi! È ne-ces-sa - rio....

p

No, no!
No, no!

Don't be cowards! No, no, we
È una vil - tà! No, non pos -

Minnie. (turning to all) *f*

And you all, who are dear to me as bro - thers,
e voi tut - ti, fra - tel - li del mio cuo - re,

Sonora. (to one only)

You must give in too!
Non t'op-por - re, tu!

(to another)

Now you make up your
De - ci - di - ti anche

Never mind Rance...
Per dispetto a Rance...

No, no, we can't!
Non possia - mo!

can't!
- siam!

Don't be cow-
È u - na vil -

f

Minnie.

hon - est and faith - ful souls,
a - ni - me ru - di e buo - ne,

poco incalzando -

Sonora. (to some)

mind!
tu!

Come on, now!
An - dia - mo!

-ards!
-tà!

It is a shame!
È u-na vil-tà!

(others) No, no, we can't!
Non possia - mo!

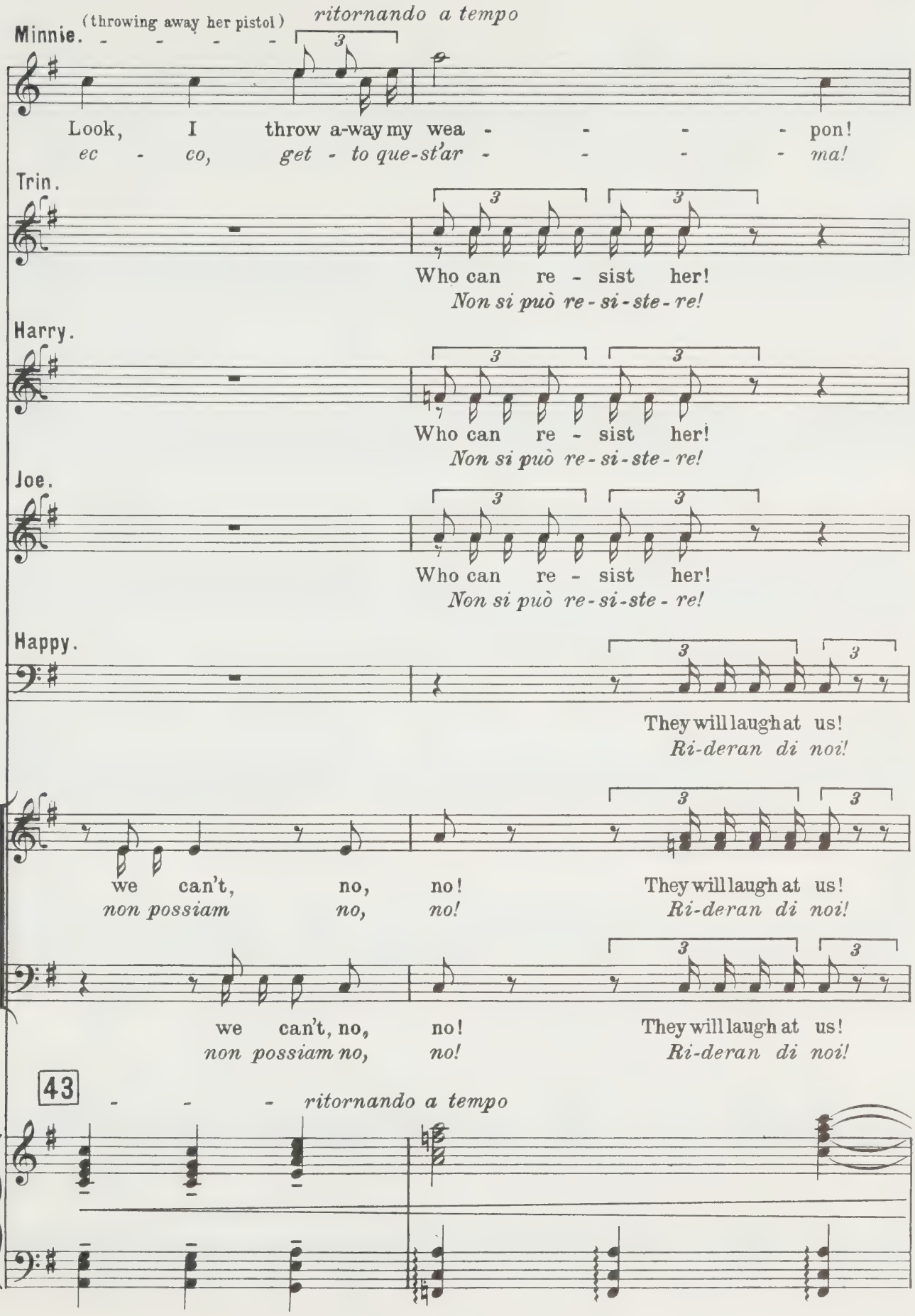
(shrugging their shoulders)

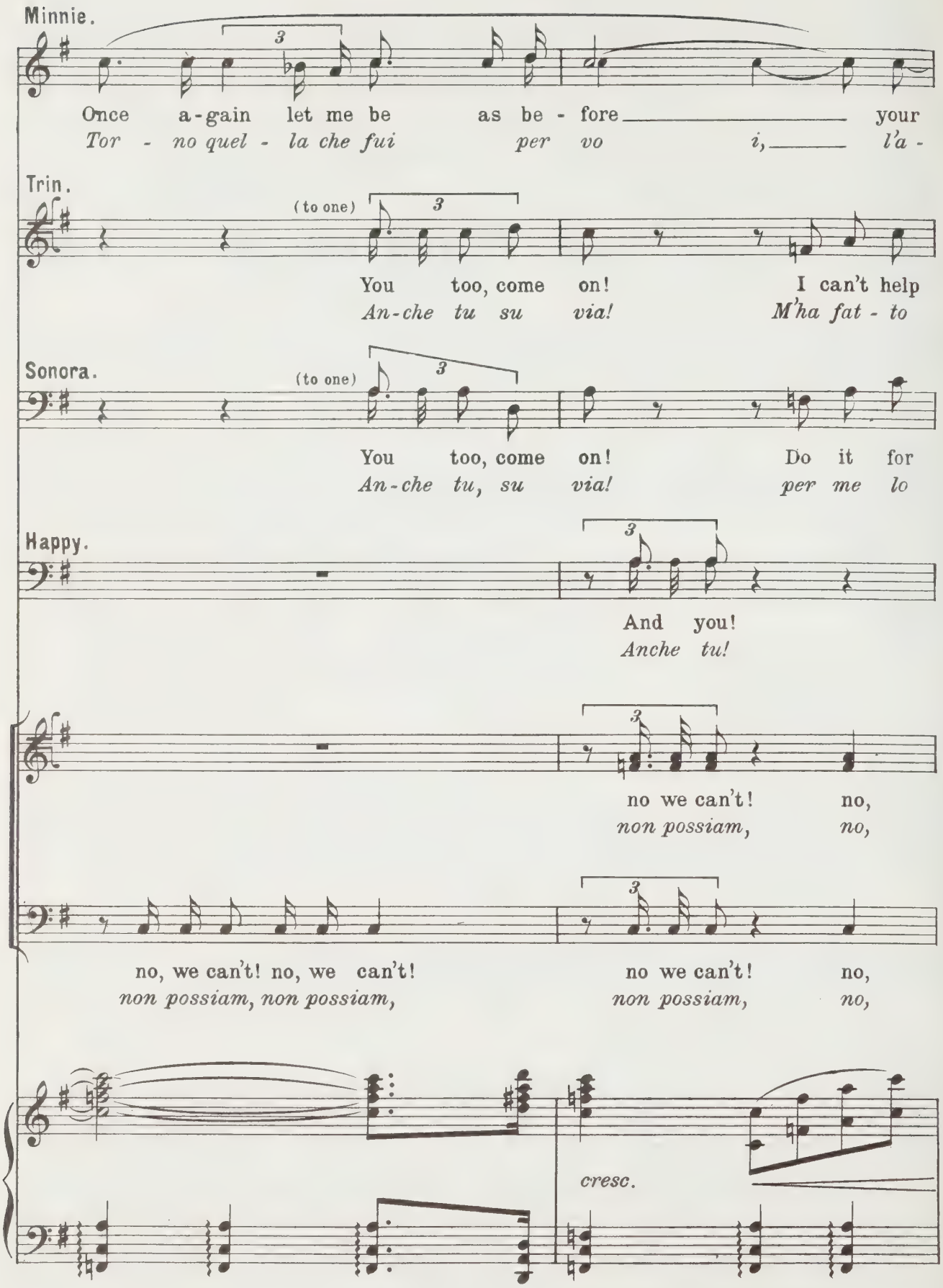
If you say so....
Tu lo vuo - i....

If you say so...
Tu lo vuoi...

poco incalzando -

cresc.


Minnie.
(throwing away her pistol)
ritornando a tempo
Look, I throw a-way my wea - - - - pon!
ec - co, get - to que-st'ar - - - - ma!
Trin.
Who can re - sist her!
Non si può re - si - ste - re!
Harry.
Who can re - sist her!
Non si può re - si - ste - re!
Joe.
Who can re - sist her!
Non si può re - si - ste - re!
Happy.
They will laugh at us!
Ri-deran di noi!
we can't, no, no!
non possiam no, no!
They will laugh at us!
Ri-deran di noi!
we can't, no, no!
non possiam no, no!
They will laugh at us!
Ri-deran di noi!
43
ritornando a tempo


Minnie.
Once a-gain let me be as be - fore your
Tor - no quel - la che fui per vo i, l'a -
Trin.
(to one)
You too, come on! I can't help
An-che tu su via! M'ha fat - to
Sonora.
(to one)
You too, come on! Do it for
An-che tu, su via! per me lo
Happy.
And you!
Anche tu!
no we can't! no,
non possiam, no,
no, we can't! no, we can't!
non possiam, non possiam,
no we can't! no,
non possiam, no,
cresc.

Minnie.

p

lov - ing friend, your sis - - ter, who

-mi - ca, la so - rel - - la che un

Trin.

cry - ing!

pian - ge - re!

Sonora.

(To a group of men)

me! Just see how she must love him!

fa - te! Guar - da - te co-me l'a - ma!

Happy.

I can't help cry - ing! I can't help cry - ing!

M'ha fat - to pian - ge - re..... m'ha fat-to pian - ge - re!

no! no, we can't! no, we can't!

no! non possiam, non pos - siam!

no!

no!

f

dim.

Minnie.

dim. e sost:

once, not long a-

Harry. *gior - - - - - - no v'in - se -*

And how sweet she is!

E co-me è bel - la!

Joe.

And how sweet she is!

E co-me è bel - la!

Happy.

And how sweet she is!

E co-me è bel - la!

And how sweet she is!

E co-me è bel - la!

And how sweet she is!

E co-me è bel - la!

p

dim. e sost:

Ped. ✻

Minnie.

poco rit. *a tempo*

- go, taught you the best and highest teaching of

- gnò u - na su - pre - ma ve - ri - tà d'a -

It is a shame!

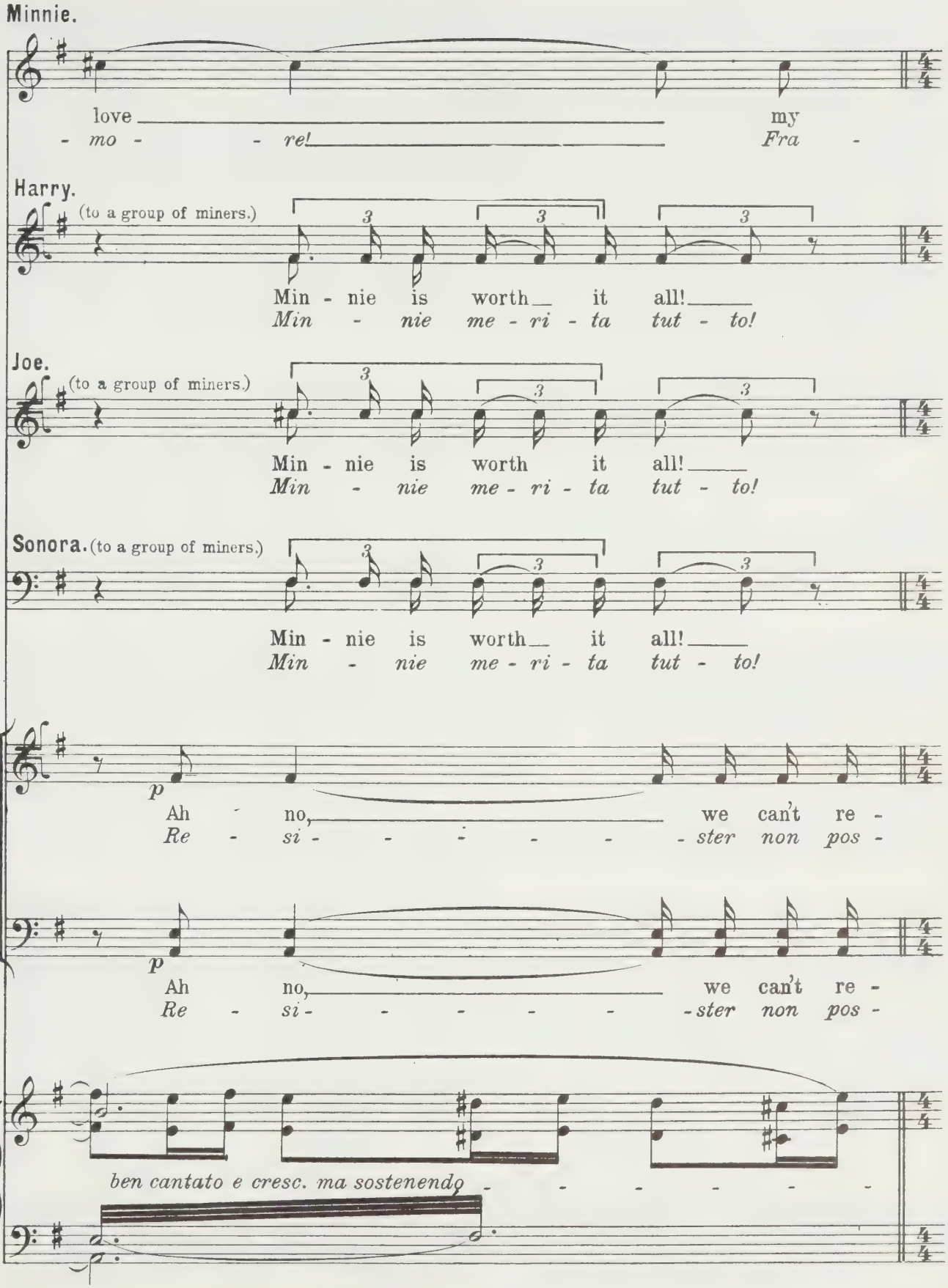
È u-na vil tà!

It is a shame!

È u-na vil - tà!

poco rit. *a tempo*

pp


Minnie.
love my
- mo - - re! Fra -
Harry.
(to a group of miners.)
Min - nie is worth it all!
Min - nie me - ri - ta tut - to!
Joe.
(to a group of miners.)
Min - nie is worth it all!
Min - nie me - ri - ta tut - to!
Sonora. (to a group of miners.)
Min - nie is worth it all!
Min - nie me - ri - ta tut - to!
p
Ah no, we can't re -
Re - si - - - - - - ster non pos -
p
Ah no, we can't re -
Re - si - - - - - - ster non pos -
ben cantato e cresc. ma sostenendo - - - - - -

Minnie.

bro - - - thers, that the ve - ry worst of
- tel - - - li non v'è al mon-do pec - ca-

Trin.

Min - nie is worth it all!
Min - nie me - ri - ta tut - to!

Harry.

Min - nie is worth it all!
Min - nie me - ri - ta tut - to!

Joe.

Min - nie is worth it all!
Min - nie me - ri - ta tut - to!

(Sonora goes to the tree and removes the noose from Johnson's neck, and frees his arms from the rope.)

Sonora.

Min - nie is worth it all!
Min - nie me - ri - ta tut - to!

Handsome.

Min - nie is worth it all!
Min - nie me - ri - ta tut - to!

Happy.

Min - nie is worth it all!
Min - nie me - ri - ta tut - to!

(the miners assent, with expressive gestures.)

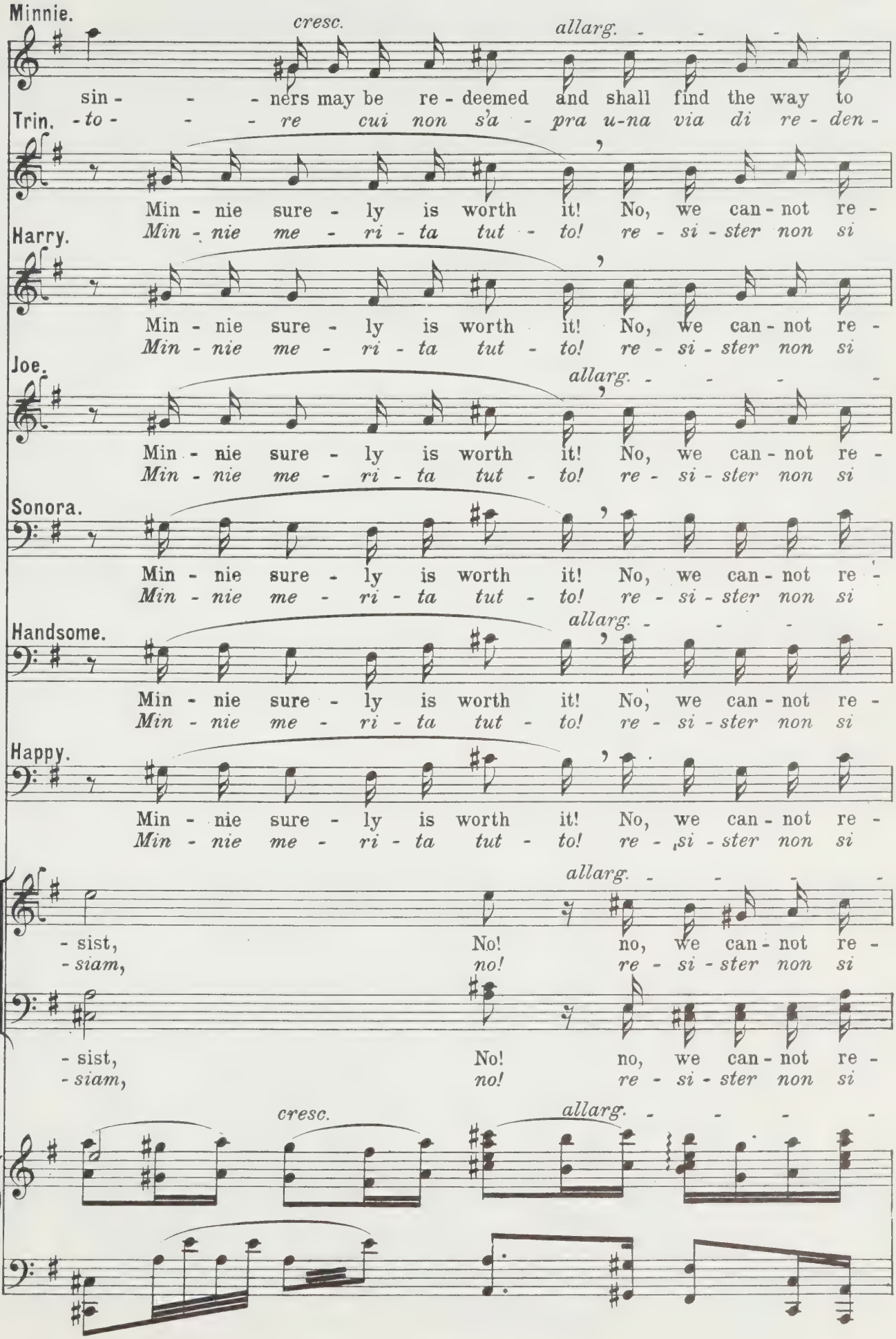
- sist, No, we can - - not re -
siam, re - si - ster non pos -

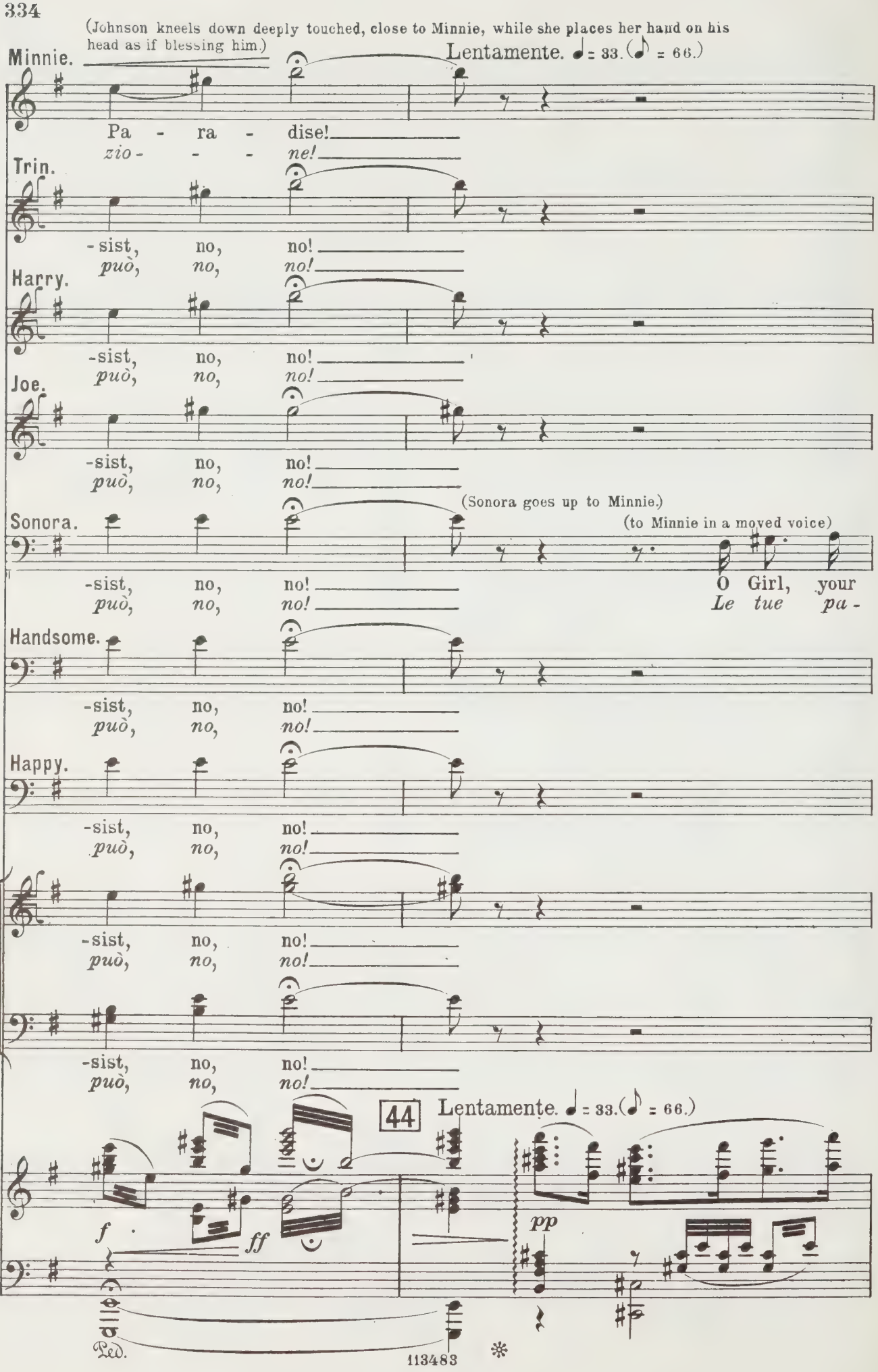
- sist, No, we can - - not re -
siam, re - si - ster non pos -

sempre - - - - - -

cresc.

Ped.


Minnie.
cresc.
allarg.
sin - - - ners may be re - deemed and shall find the way to
Trin.
- to - - - re cui non s'a - pra u-na via di re - den -
Min - nie sure - ly is worth it! No, we can - not re -
Min - nie me - ri - ta tut - to! re - si - ster non si
Harry.
Min - nie sure - ly is worth it! No, we can - not re -
Min - nie me - ri - ta tut - to! re - si - ster non si
Joe.
allarg.
Min - nie sure - ly is worth it! No, we can - not re -
Min - nie me - ri - ta tut - to! re - si - ster non si
Sonora.
Min - nie sure - ly is worth it! No, we can - not re -
Min - nie me - ri - ta tut - to! re - si - ster non si
Handsome.
allarg.
Min - nie sure - ly is worth it! No, we can - not re -
Min - nie me - ri - ta tut - to! re - si - ster non si
Happy.
Min - nie sure - ly is worth it! No, we can - not re -
Min - nie me - ri - ta tut - to! re - si - ster non si
allarg.
- sist, No! no, we can - not re -
- siam, no! re - si - ster non si
- sist, No! no, we can - not re -
- siam, no! re - si - ster non si
cresc.
allarg.


(Johnson kneels down deeply touched, close to Minnie, while she places her hand on his head as if blessing him.)
Lentamente. ♩ = 33. (♪ = 66.)
Minnie.
Pa - ra - dise!
zio - - - ne!
Trin.
-sist, no, no!
può, no, no!
Harry.
-sist, no, no!
può, no, no!
Joe.
-sist, no, no!
può, no, no!
(Sonora goes up to Minnie.)
(to Minnie in a moved voice)
Sonora.
-sist, no, no!
può, no, no!
O Girl, your
Le tue pa -
Handsome.
-sist, no, no!
può, no, no!
Happy.
-sist, no, no!
può, no, no!
-sist, no, no!
può, no, no!
-sist, no, no!
può, no, no!
44
Lentamente. ♩ = 33. (♪ = 66.)
f
ff
pp
Ped.

Minnie.

Sostenendo molto

Sonora.

words must come from God. Your love is some-thing high and

-ro - le so - no di Dio. Tu l'a - mi co-me nes - su - no al

espressivo

Sostenendo molto

p

Ped.

Minnie.

poco allarg.

Sonora.

ho - ly! In the name of us all, I give him

mon - do! In no - me di tut ti, io te lo

poco allarg.

Minnie.

Johnson. (gets up, wringing Sonora's hand in his.)

(moved.)

poco allargando.

a tempo

You shall not re -

Sonora.

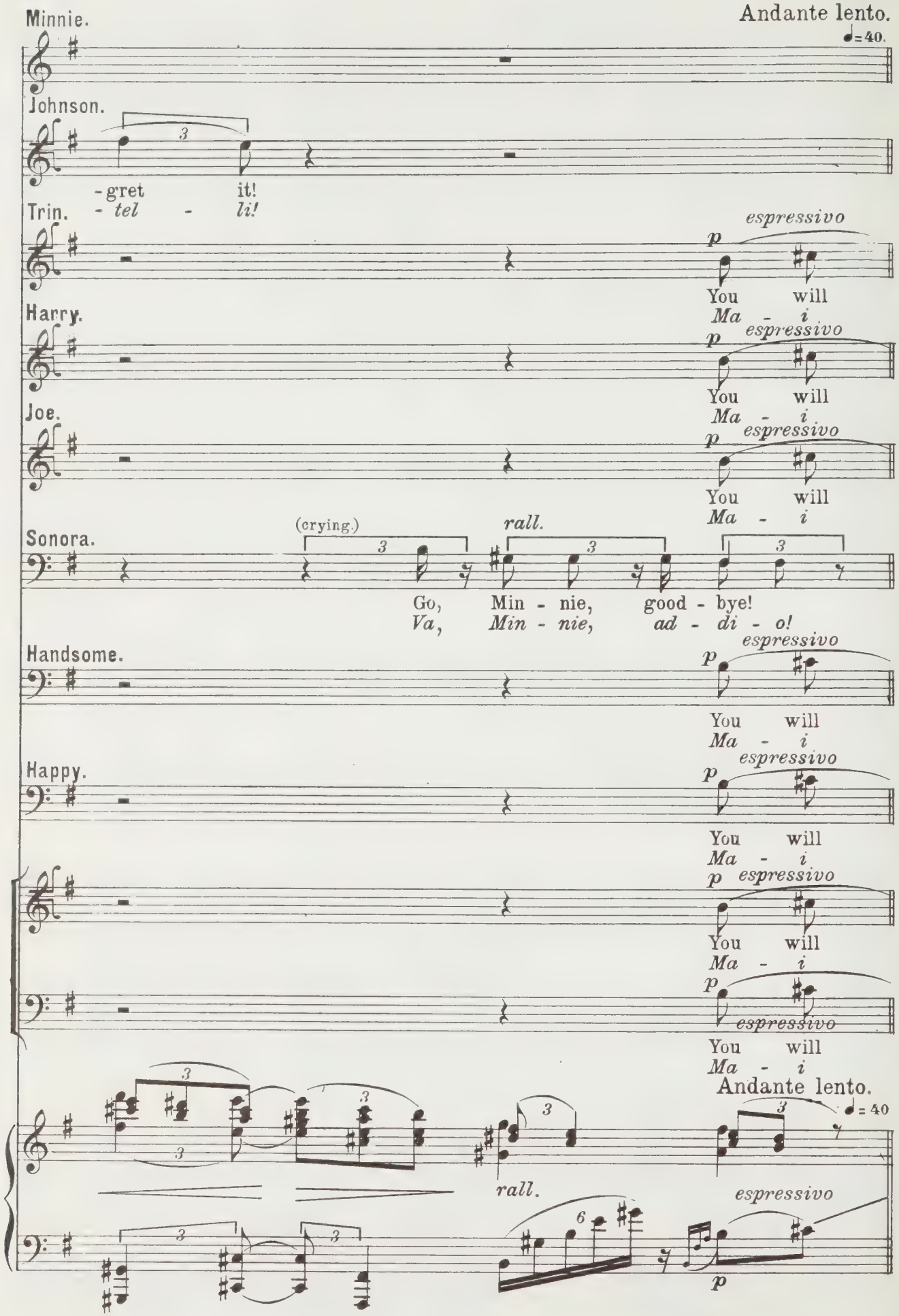
Gra - - - zie, fra -

to you.

do - no.

a tempo

poco allargando.


Minnie.
Andante lento.
♩=40.
Johnson.
-gret it!
Trin. - tel - li!
espressivo
p
You will
Ma - i
Harry.
Joe.
Sonora.
(crying.)
rall.
Go, Min - nie, good - bye!
Va, Min - nie, ad - di - o!
Handsome.
Happy.
Andante lento.
♩= 40
rall.

Minnie.

con anima
(Minnie embraces Sonora, then shakes hands with

cresc. 3

Good -
Ad -

Johnson.

con anima 3

Good -
Ad -

Trin.

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

Harry.

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

Joe.

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

Sonora.

Handsome.

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

Happy.

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

nev - er come a - gain, nev - er, nev - er - more!
più ri - tor - ne - rai, no, mai più, mai più!

con anima

3

mf cresc.

3

Ped.

Ped.

some of the miners; sees Nick who has come on the stage and has been watching the action for some time; with much

Minnie.

-bye, be - lo - ved coun - try, Good-bye, my Ca - li-
dio, mia dol - ce ter - ra, ad-dio, mia Ca - li-

cresc.

Johnson.

-bye, be - lo - ved coun - try, Good-bye, my Ca - li-
dio, mia dol - ce ter - ra, ad-dio, mia Ca - li-

poco allarg.

Trin.

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

Harry.

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

Joe.

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

Sonora.

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

Handsome.

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

Happy.

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

p cresc.

So fare - well, You'll not re-
no, mai più, no! ri - tor - ne-

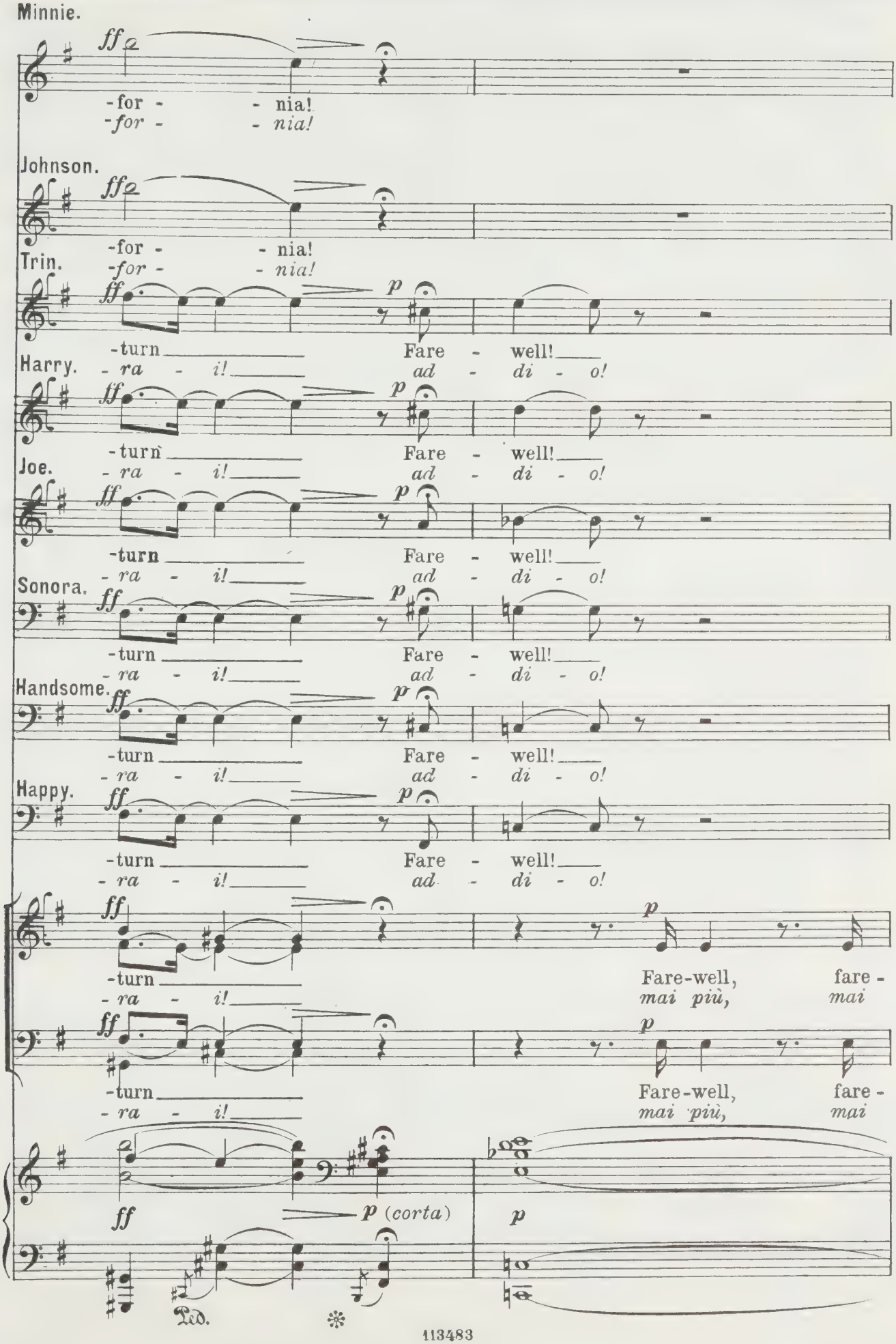
poco allarg.

p

cresc. molto

Ped. ✻ Ped. ✻

emotion, she wants to shake hands with him, but Nick falls down at her feet sobbing; she bends over him and kisses his



head, then goes up to Johnson and takes his arm.)

Minnie.

(on Johnson's arm.) *sempre lentamente* (they go off.)

Good-bye, be-lov - èd coun - try, Good-bye my Ca - li -

Johnson.

Ad-dio, mia dol - ce ter - ra, ad-dio, mia Ca - li -

Good-bye, be-lov - èd coun - try, Good-bye my Ca - li -

Ad-dio, mia dol - ce ter - ra, ad-dio, mia Ca - li -

- well!

più!

- well!

più!

sempre lentamente

pp

Ped. * Ped. *

Minnie.

(as they go off.) *riten.*

- for - nia! My moun - - tains, my Si - er - ra moun-tains good-

- for - nia! Bei mon - - - ti del la Sier - ra, ne - vi, ad -

Johnson.

- for - nia! My moun - - tains, my Si - er - ra moun-tains good-

- for - nia! Bei mon - - - ti del la Sier - ra, ne - vi, ad -

riten.

Ped. * Ped. * Ped. * Ped. *

(The crowd is in a state of dejection. Some are on the ground crying; others, leaning against their horses or the trees, give way to their grief; others again wave goodbye sadly to Minnie as she disappears. Sonora drops on to a fallen trunk and bursts into loud weeping. Billy is quite unmoved by this scene of emotion and continues his game, calm and cold.)

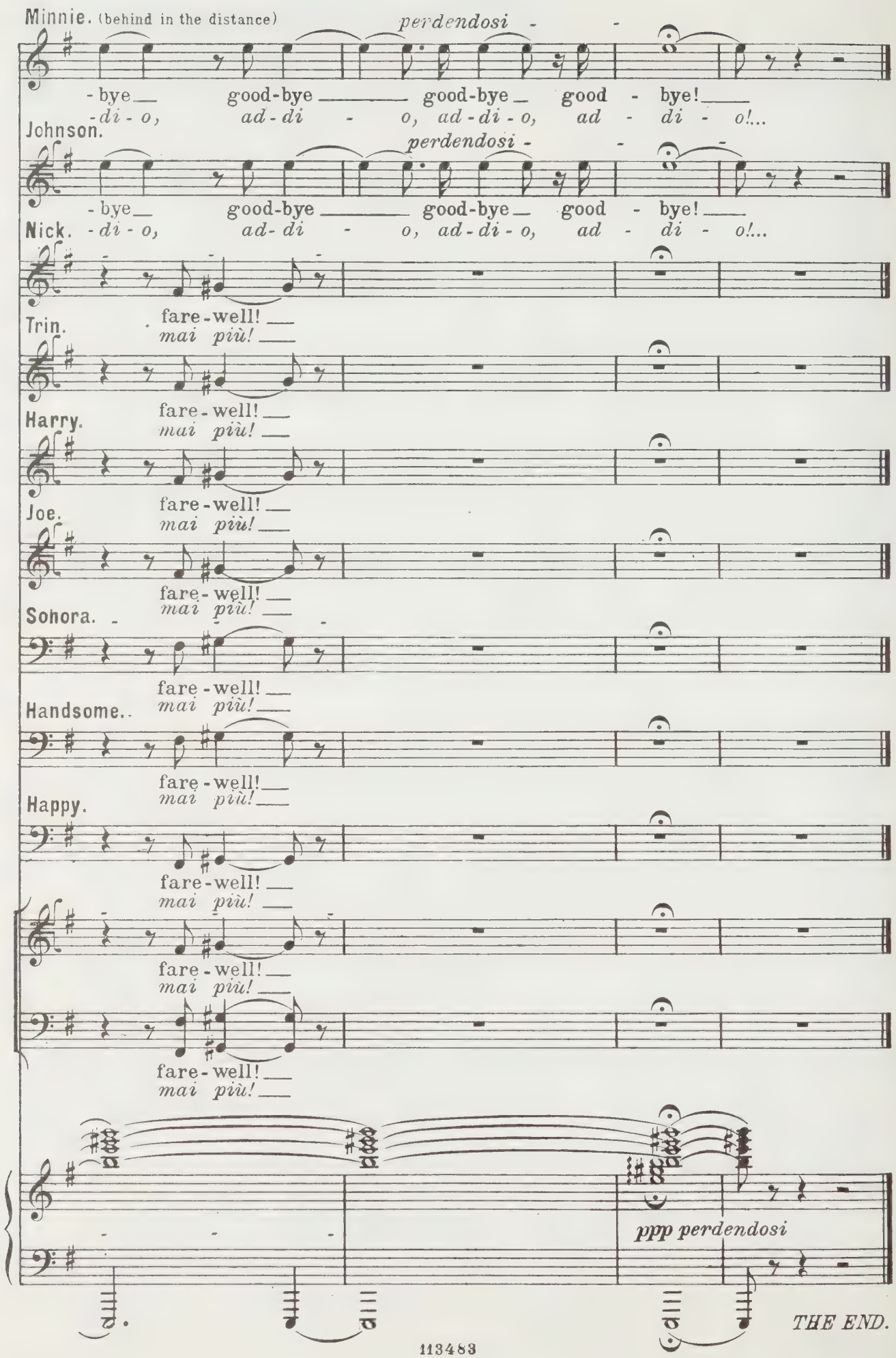
Minnie. (exeunt) (behind in the distance.)
-bye! Good-bye my Ca-li-for-nia, good-
Johnson. -di-o! Ad-dio, mia Ca-li-for-nia, ad-
-bye! Good-bye my Ca-li-for-nia, good-
Nick. -di-o! Ad-dio, mia Ca-li-for-nia, ad-

(sottovoce, very sadly) *pp* *rall.* *perdendosi*
Trin. You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,
pp
Harry. You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,
pp
Joe. You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,
pp
You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,

(sottovoce, very sadly) *rall.* *perdendosi*
Sonora. *pp*
You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,
Handsome. *pp*
You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,
Happy. *pp*
You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,

(sottovoce, very sadly) *rall.* *perdendosi*
pp
You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,
pp
You'll nev-er come a-gain! Farewell, fare-well, fare-well,
Mai più ri-torne-rai!.. mai più, mai più, mai più,

ppp *m.s.* *pp* *rall.* (Tam-Tam) *ppp*
Ped.


Minnie. (behind in the distance)
perdendosi
-bye good-bye good-bye good - bye!
-di - o, ad - di - o, ad - di - o, ad - di - o!...
Johnson.
perdendosi
-bye good-bye good-bye good - bye!
Nick. -di - o, ad- di - o, ad - di - o, ad - di - o!...
Trin.
fare-well!
mai più!
Harry.
fare-well!
mai più!
Joe.
fare-well!
mai più!
Sohora.
fare-well!
mai più!
Handsome.
fare-well!
mai più!
Happy.
fare-well!
mai più!
fare-well!
mai più!
fare-well!
mai più!
ppp perdendosi
THE END.

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